March, 1904 No. 1

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# THE ORGANIST

## A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

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EDITED BY
E. L. Ashford,
Assisted by Karl H. Lorenz

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2 "From Conquest Unto Conquest".....*Ant. Ed. Batiste*
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# The Organist.

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*THE LORENZ PUBLISHING CO.,* *Publishers*
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MARCH, 1904.


## PIPE ORGAN PLAYING.

(CONTINED FROM JANUARY NUMBER.)

The surest, and also the quickest road to an independent and free pedal, is to practice the pedal and *left hand* parts together, leaving the notes for the right hand until the other two parts move easily. It is quite as natural for the feet to follow the bend of the left hand, as for the 5th finger to drop when the 4th is being used. For this reason especial excercises for the pedal and left hand will be found useful to the beginner. These should be in *contrary* motion, and the notes of different rythmic value. Years ago, when in the teaching arena, I found nothing better for this purpose than "Stainer's Organ Instructor," and feel safe in giving it a word of commendation to those students who, from force of circumstances, must accomplish what they can without the help of a teacher. Just here a word in regard to the proper manner of using the pedals in playing hymns and anthems.

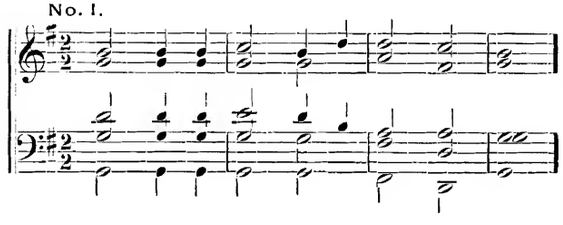
Many (so called) organists *pump out* the notes of the bass part on the pedal, lifting the foot at every note even when the same tone is repeated. They seem to think that by this means they can make the singing of the choir and congregation more prompt and decided. This is altogether a mistake, and the only thing they accomplish is to produce a series of grunts at regular intervals quite out of keeping with the spirit of church music. The large pipes of the pedal stops naturally speak more slowly than the small ones of higher pitch, and their beauty and usefulness consists principally in their deep, pervading tone, which is heard to best advantage in long sustained notes.

Many organists are afflicted with what might be called the *pedal habit.* They feel called upon to use the pedals as the prayer book directs them to confess their sins, viz: "At all times and in all places." This fault is most glaring in playing accompaniments for solos. Unless the accompaniment happens to be of a very florid character, (such as broken arpeggia in the left hand) a much better effect can be gained by playing with hands alone leaving the pedal for the climaxes. Of course, this is a matter that will admit of no cut and dried rule, and must always be governed by the individual case.

In playing the accompaniments of anthems, many fine effects can be gained by a judicious surpression of the pedal in piano passages; for, if the pedal is left off for even a few measures, its re-entry attracts attention, and adds force and body to a crescendo or forte passage But the organist who does *not* pedal well, must be careful in selecting occasions for its dis-use, and not decide to leave it off simply because the phrase may be difficult of execution, for it is, as a rule, the more difficult passages that require pedal support, and a phrase, once begun with the pedal, must be finished with it, and not left—at the crucial moment—suspended in the air like Mohamet's coffin.

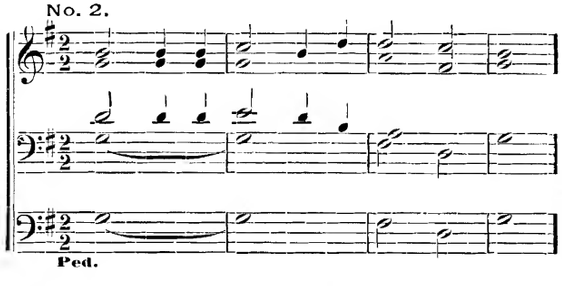
In music written especially for the pipe organ, the pedaling is either written out in full on a separate staff, or indicated by small notes in the left hand part; but in anthems and hymn tunes, the player is left to his own discretion, (or destruction.) One or two practical illustrations as to the best method in the above mentioned cases, will possibly prove useful to many of our readers. The first example given is the familiar tune "Federal Street." It is often played thus:

No. 1.



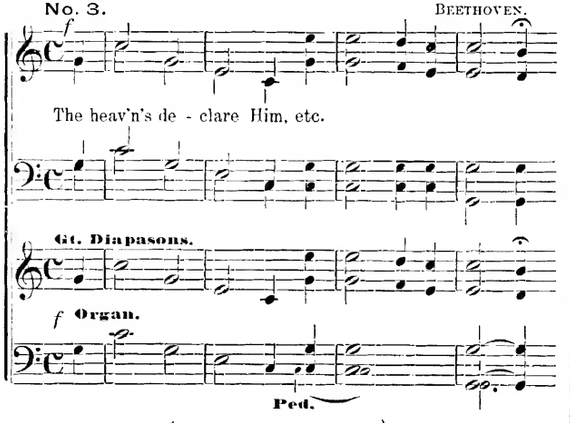
The effect would be better with the pedal an octave higher and sustained as follows:

No. 2.




The following familiar chorus begins with a unison passage, and the pedal need not be introduced until the voices take up the harmony.

No. 3. BEETHOVEN.




(TO BE CONCLUDED.)

## IMPROVISED ORGAN VOLUNTARIES.

There is always a great temptation for young organists to indulge to freely in extemporizing their organ preludes. There is a fascination in allowing their thoughts flow in unpremeditated channels, especially where there is an organ with a charming variety of stops, because with each phrase there is a temptation to exhibit one's sense of tone color in pleasing combinations, to the detriment of the musical form which exists independently of the registration.

To a novice, every new melody and chord which he thinks he invents, fills his mind with the illusion that these arias and harmonies are also fresh to others, in which he mistakes. In persisting in this habit he soon gets into a routine of modulations and cadences which are monotonous, and which he should guard against, as this is apt to degenerate into insipipity.

The practice of improvisation in one's studies is not to be depreciated, but before such unfinished work is given to the public, the student must be well grounded in the models of the art which have been written by good composers. The very first effort in improvisation should be couched in strict time, with symmetrical phrases and periods, in just as good form as a printed or written composition. The gift should be earnestly cultivated, as it gives an organist great freedom of manipulations and registration, so that often when an inspiring thought flows through his mind on certain occasions his impassioned interpretations will kindle intense emotions in the minds of the listeners.—WM. HORATIO CLARKE, *in the Musician.*

## ORGAN IMITATIVE STOPS.

At some period or other we have all heard and read of the development of the organ on orchestral lines, a statement that loses sight of the fact that the organ and the orchestra are two essentially different things; they always have been and always will be. The idea of development on orchestral lines is an impossible one, the thing being irreconcilable and incompatible. How, I ask, is it possible for a pair of hands and a pair of feet to perform the various functions and follow the independent and separate ways of a hundred players who form the orchestra? It would be a sad day if the organ were ever developed into a mimic orchestra! It could be nothing better. Bad enough it is to have drums attached to an organ, and sheets of tin or iron to represent storm effects, and even dried peas rattled to resemble hail, the warbling of birds, etc. The bad taste of times gone by has even introduced such atrocities, as the above mentioned as adjuncts to the organ.

Organ reed stops were probably first introduced into the organ for the sake of power and variety of tone. They eventually developed into imitative stops, and in early days were (just as were the orchestral instruments themselves) no doubt very crude, uneven, and in all probability very unmusical in tone and effect. At the present time some of the so-called imitative stops are marvelous reproductions of the tones of orchestral instruments; but, though we have arrived at a wonderful imitation of various tones, we are far from reproducing the dynamic expression of orchestral instruments, such as is on stringed instruments effected by the bow, vibrato, etc., and upon other instruments by regulation and control of wind pressure. Our only reliable means of (organ) expression—except in the case of some organs (mostly continental) which have free reed stops, such as the physharmonica, which can be (and are) controlled by the player by increasing and diminishing the pressure of wind as in the harmonium – is the swell box, with its cumbersome shutters. Still, in spite of these drawbacks, imitative orchestral stops have a place (and will retain that place) in the organ, as additions to the organ tone proper, but not as substitutes for that tone.

As I have stated, reed stops were, in the first instance, probably introduced into the organ for the sake of variety of tone and additional power; but now they are admittedly placed there for the reproduction, so far as possible, of orchestral tones and effects. This, however, is not developing the organ, as a musical instrument, on orchestral lines. The greatest shortcomings of imitative stops, from a tonal point of view, is their want of power. We have excellent reproductions of Clarionet tone for piano passages, but we can get no forte equal to the forte of the orchestral instrument. A Grosse Clarionet in a swell box is the nearest thing that we have. The orchestral Flute, strange to say, has not been so well imitated as the Clarionet, Oboe, Bassoon, or Cor Anglais. Our Organ Flute tones are, however, well varied and beautiful in themselves.

Imitative organ stops, if good to begin with, have their character entirely destroyed when any of the foundation organ toned stops are added. I do not agree with any writers who think it necessary to add the Flute of 8 feet to the Clarionet (unless it be given additional power) or a Dulciana or Salicional to the orchestral Oboe. Such things belong to the era of two-stave organ arrangements "from the works of the great masters" as they were termed. And *en possant*, while on the subject of imitative stops, surely it is time that we discarded many of the terms which stand for one and the same thing—*i. e.*, Cremona (which particular name must, in the first instance, have been adopted on the supposition that the stop resembled a Cremona violin), Cromorne, Krumhorn, all of which virtually mean Clarionet. Corno di Bassetto and Saxophone are, however, useful and convenient to use when the stop is of 16 feet pitch, as being the names of the instruments which in the orchestra (when required) continue the downward tone and compass of the Clarionet group.

Organ imitative stops, particularly those played from the Solo manual, and which of course should always be placed in the swell box, also approach in power (as nearly as possible) those of the orchestral instruments. The effect of these stops would also be in most cases greatly enhanced were the pipes placed in a horizontal position, as in the grand Caillé-Col organ at Manchester and elsewhere. Furthermore, the various stops should be of about equal power; the 8 feet Clarionet (playing forte) should have with it, if required, a 4 feet Flute of equal power. A melody played upon a Clarionet and Flute an octave apart by orchestral players would have the power of the two instruments adjusted and balanced to equal each other. In the organ we so frequently find that a Flute of 4 feet (beautiful in itself), when used with the Clarionet, gives the effect of a stop that has been added to qualify the tone of that stop, instead of sounding as a clarionet and flute played an octave apart. The same thing applies to the Bassoon of 16 feet, that should equal the power of the 8 feet Clarionet or Oboe. We must bear in mind that, in the case of imitative solo stops on a fourth manual, the balance of ensemble effect need not be considered (tuba stops are excepted). The stops are placed there for solo purposes principally; and, when used in combination with each other for melodic purposes— in such a combination as Bassoon 16 feet, Clarionet 8 feet, and Flute 4 feet—they should be of equal power, and not more powerful than the other. If it were desirable that the middle (8 feet) octave should be a little more prominent than the outside (16 feet and 4 feet) octaves, then the Oboe or other 8 feet stops would be added; just as, in an orchestra, the clarionet (in a similar combination) could be reinforced by the oboe or violins.

It is rather absurd in the matter of imitative stops to suggest Octave Oboes, Octave Bassoons, or Double (16 feet) Oboes, and such things: they are not wanted in the organ, nor are there equivalent instruments to be found in the (ordinary) orchestra. The upward compass of an 8 feet organ Clarionet stop equals that of the orchestral instrument, and anything above would demand flute or string tone. The Bassoon in the organ is useful in 8 feet pitch; but it is probably even more useful as a 16 feet stop. If orchestral scores are examined, it will be found that, when used for melodic purposes, the bassoon is often used to duplicate in a lower octave a theme played by clarionets or oboes. Thus it is convenient to have the Bassoon in 16 feet pitch (and by all means in 8 feet pitch as well, if it can be afforded) in the organ.

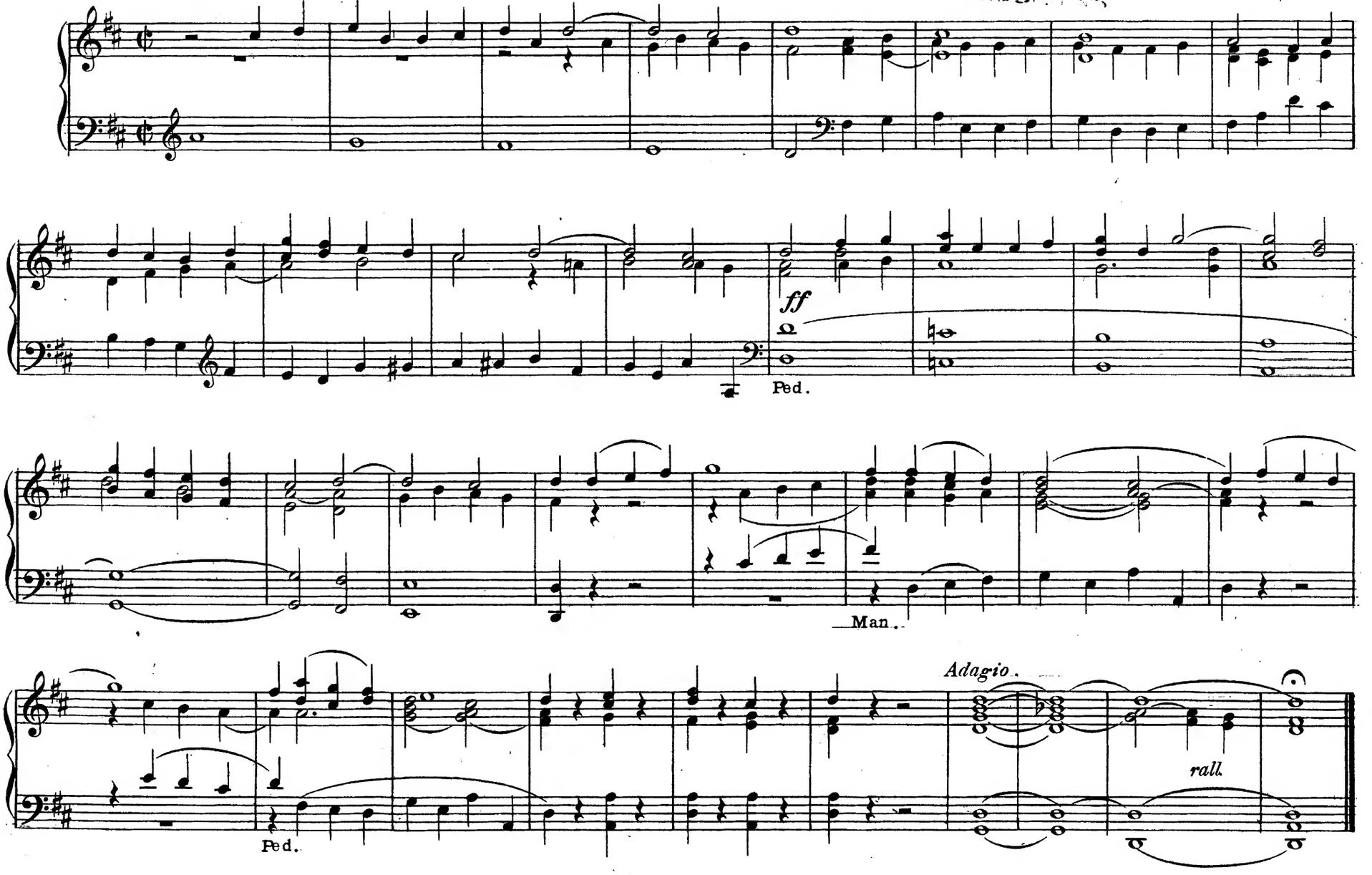
As supplementary to imitative orchestral reeds, the Vox Humana must, I think, claim a place under the heading of imitational stops. We will for the time being dismiss its claim to represent the human voice (though admitting that, in certain buildings and under favorable conditions and with the help of a lively imagination, people have honestly credited the stop with having a semblance to the human voice), and give it a place in the organ for the sake of its combinational and coloring properties. For musette and pastoral effects, the Vox Humana is often (though not always) happily combined with the Swell Oboe. M. Guilmant is partial to this kind of treatment of the stop. Or again, with liquid toned Flutes of 8 and 4 feet and many other combinations (both with and without the Tremulant, which by the way I much prefer to call the Vibrato), it can produce charming effects. For the reason that it is with these imitative stops that we have the Tremulant or Vibrato most frequently used, I will mention here that this accessory, when it has a regular beat, whether slow or fast, is very monotonous and inartistic. The most rational arrangement that I know is the (Casson) Vibrato, the beats of which are slow when the swell shutters are closed, but which increase in speed as the shutters are opened and a crescendo is being made. This follows the effect of the vibrato of the human voice and stringed instruments, and is natural.—*R. Meyrick-Roberts in The Musical Opinion.*

Gt. Diapasons, Flute and Principal.
Ped. Bourdon coupled to Gt.

# CORO FUGATO.

Allegro. 𝅗𝅥 = 108.

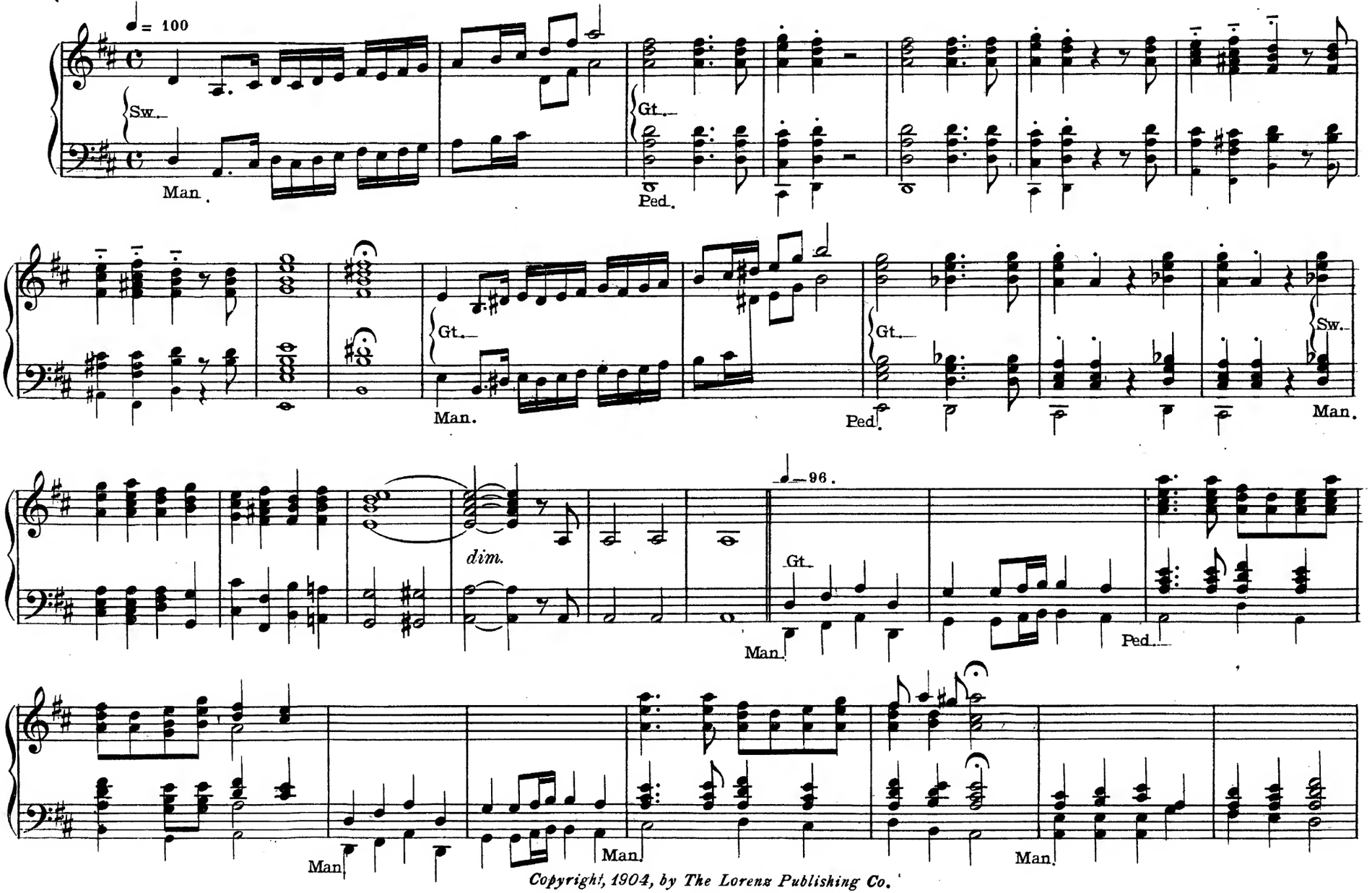
V. NOVELLO.



Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon and Op. Dia.
Sw. to Ped.

# AN EASTER ALLELUIA.

E. L. ASHFORD.

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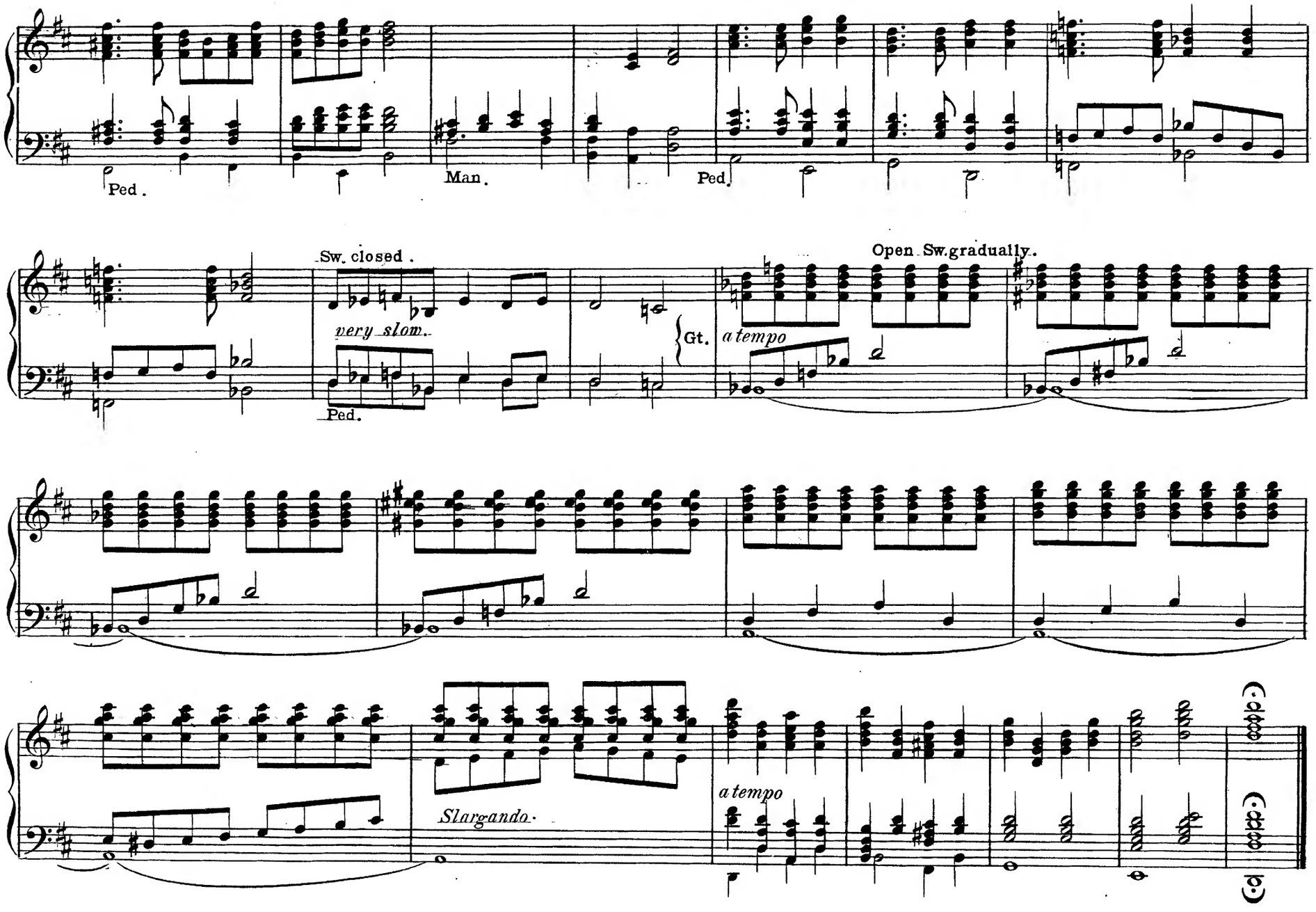
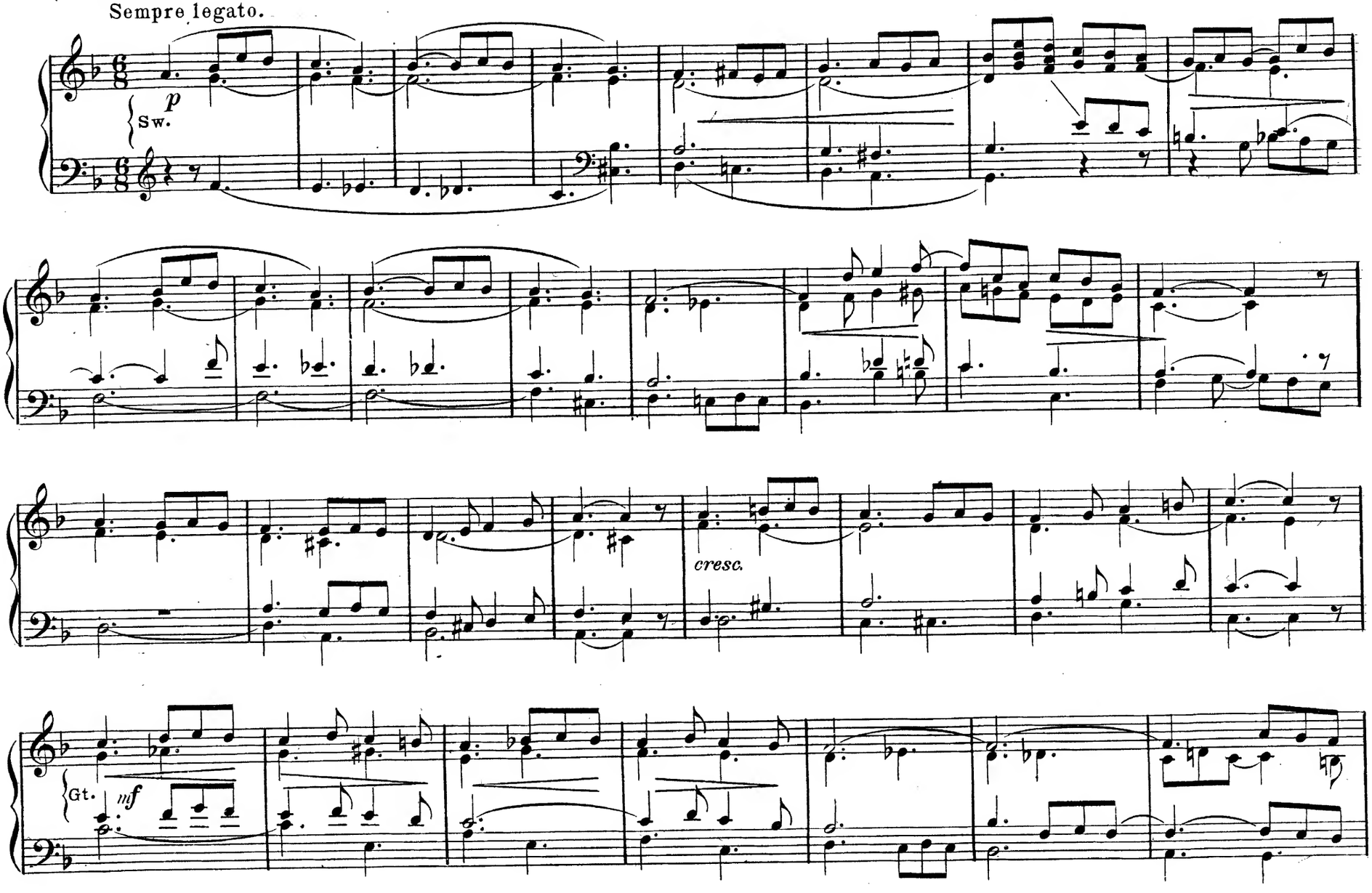

Ped.
Man.
Ped.
Sw. closed.
very slow.
Ped.
Gt.
a tempo
Open Sw. gradually.
Slargando.
a tempo

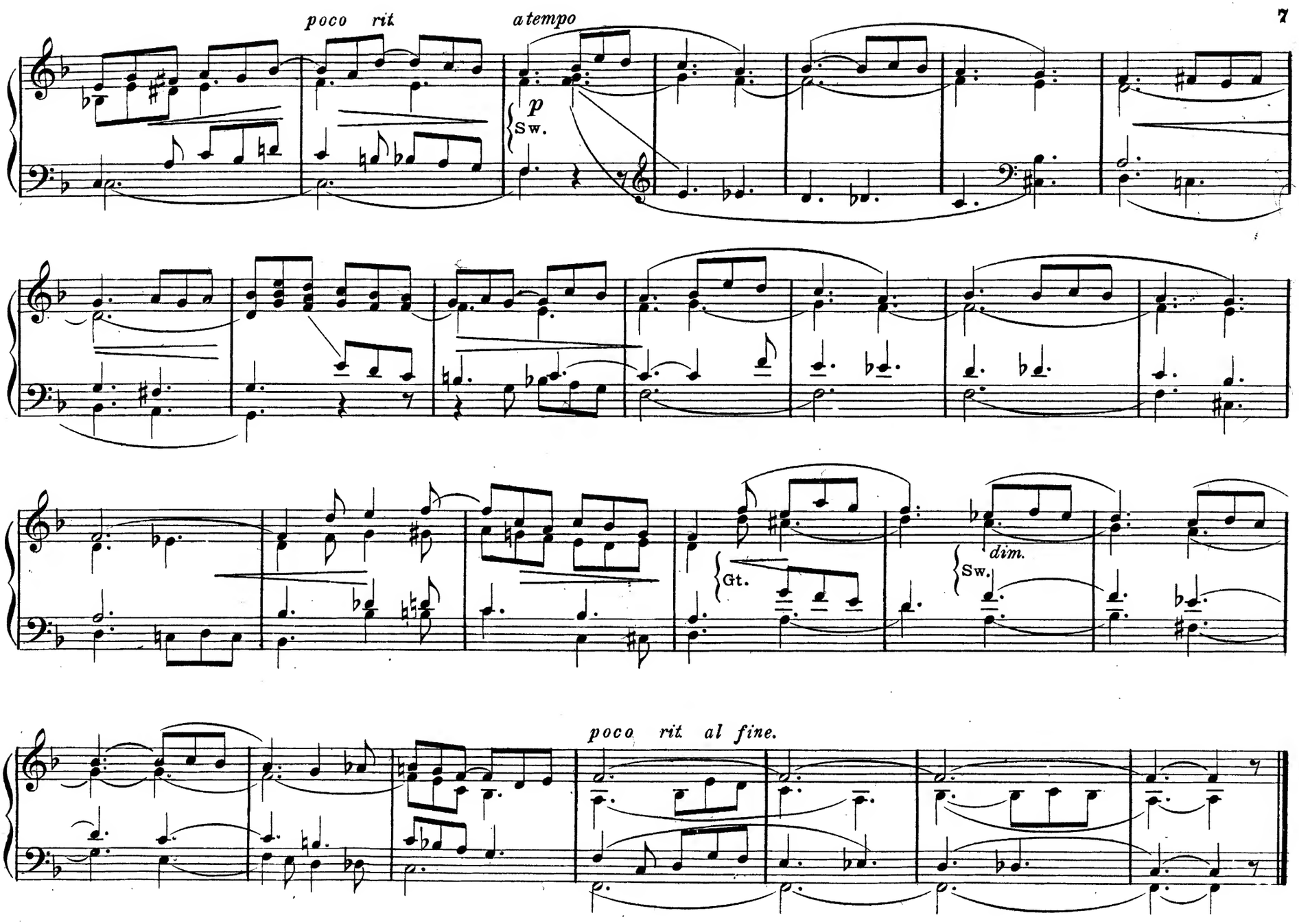
Gt. St. Dia. Dulciana and Flute.
Sw. Op. Dia.
Ped. Bourdon.

# ANDANTE PASTORALE.

ARTHUR W. MARCHANT.

Sempre legato.



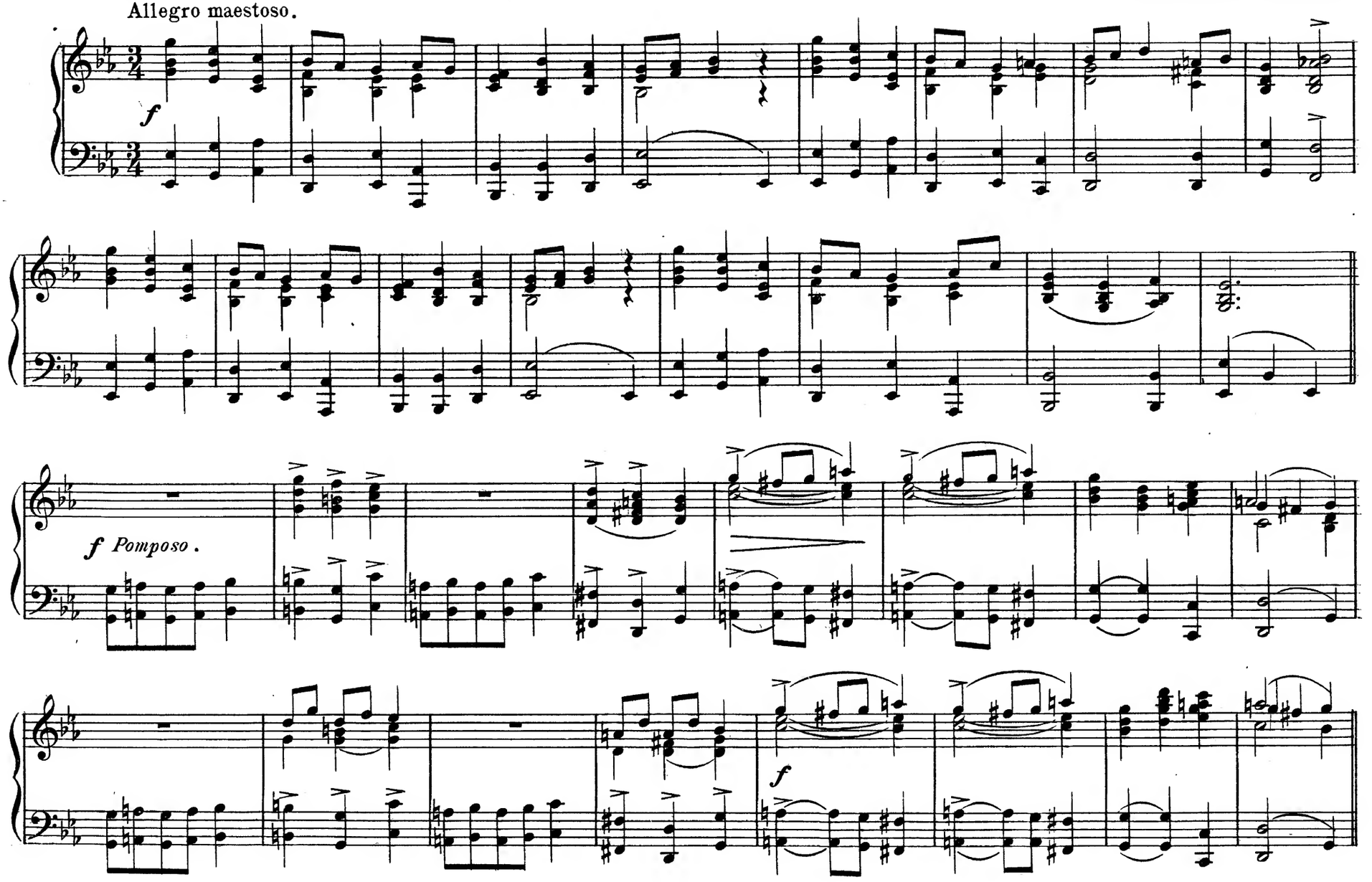

poco rit
a tempo
p
Sw.
Gt.
Sw.
dim.
poco rit al fine.

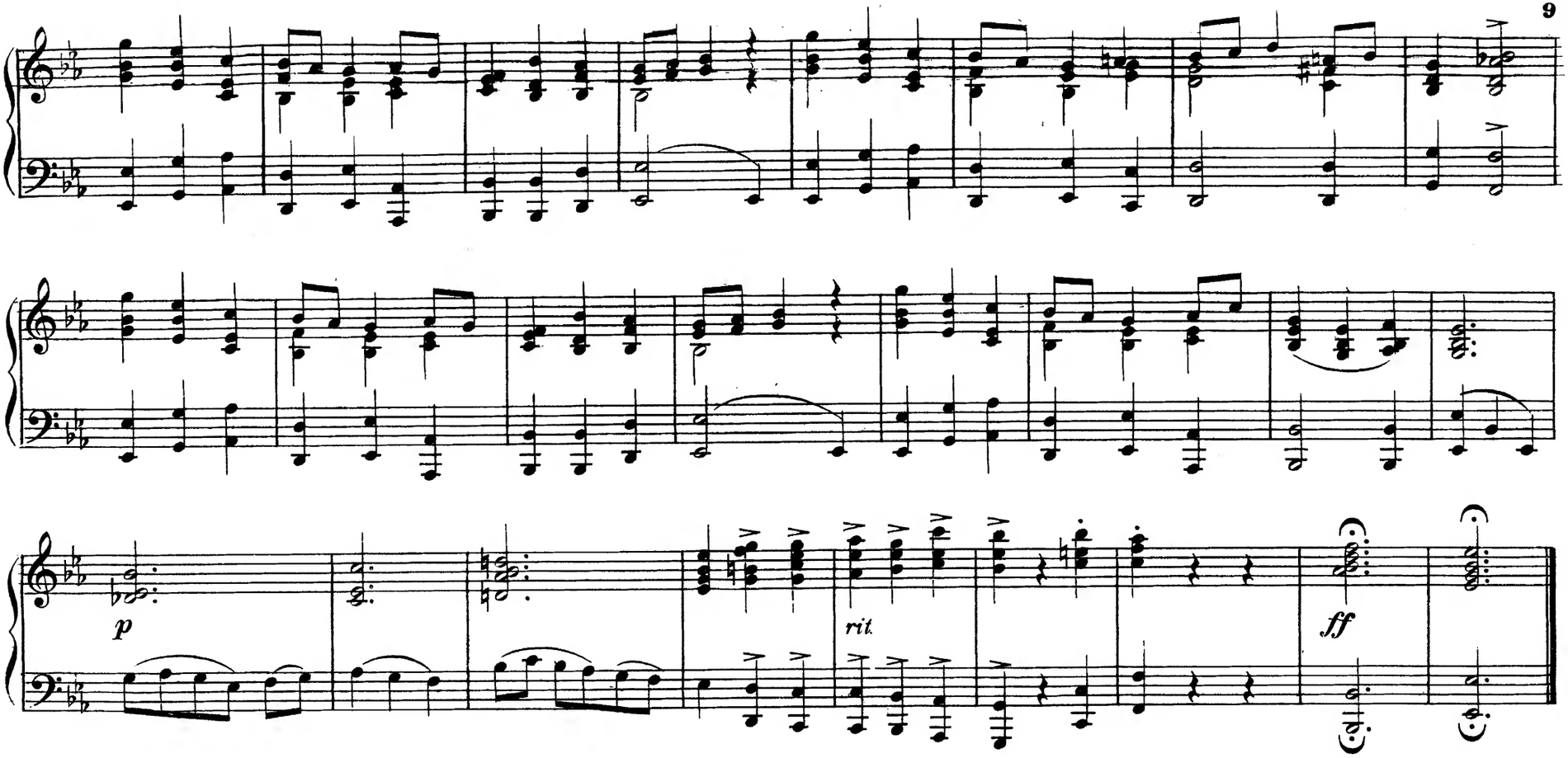
Gt. Full.
Sw. Full coupled to Gt.
Ped. Op Dia.

# POSTLUDE.

D'AUVERGNE BARNARD.

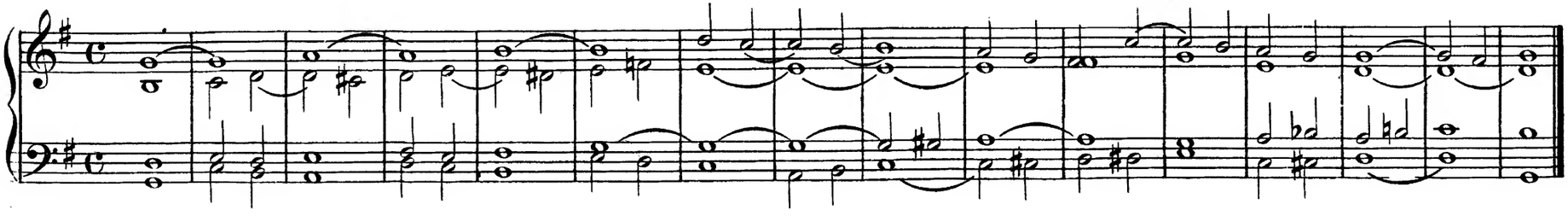
Allegro maestoso.






## LENTO.

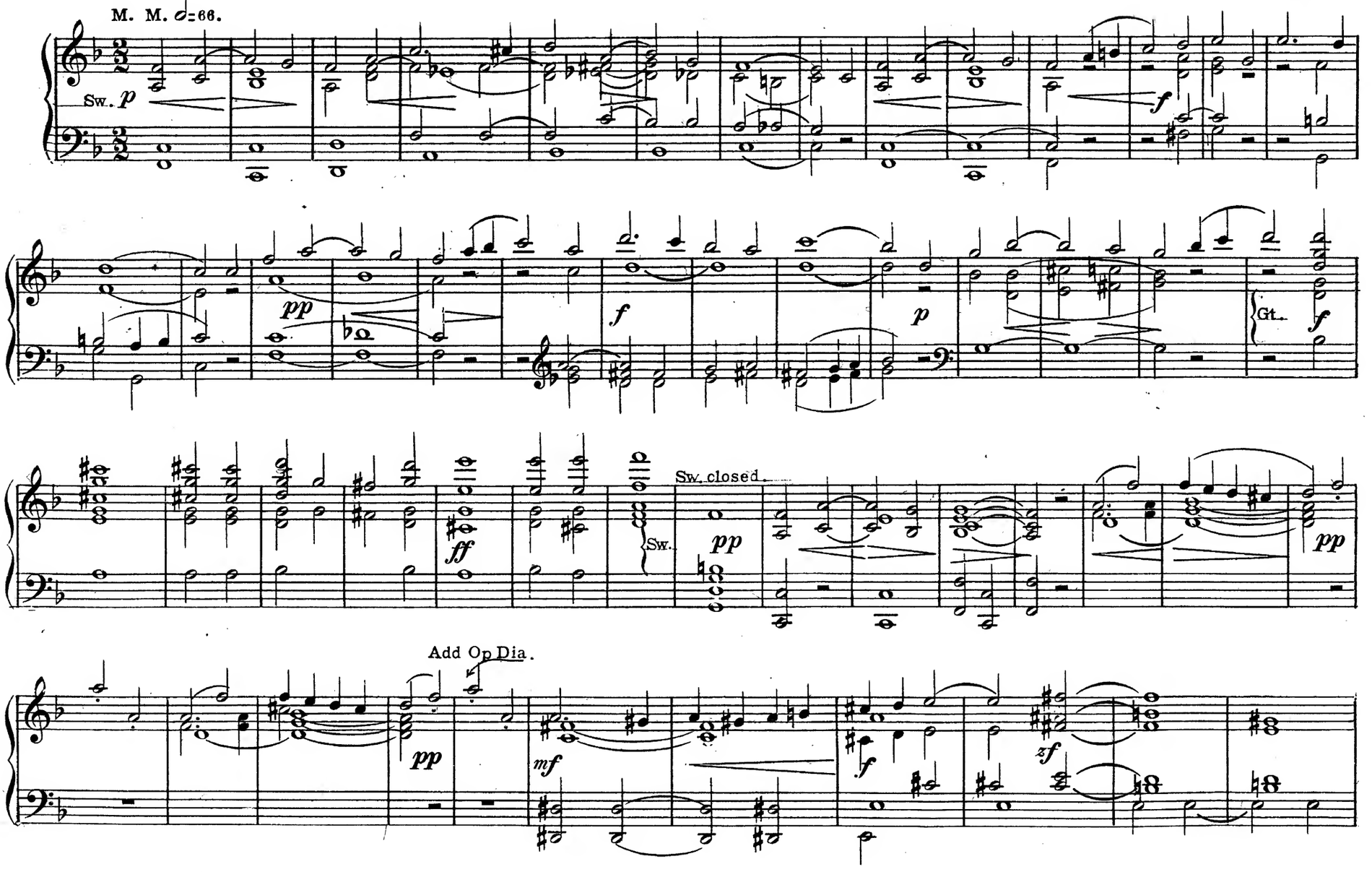
AUGUST REINHARD.

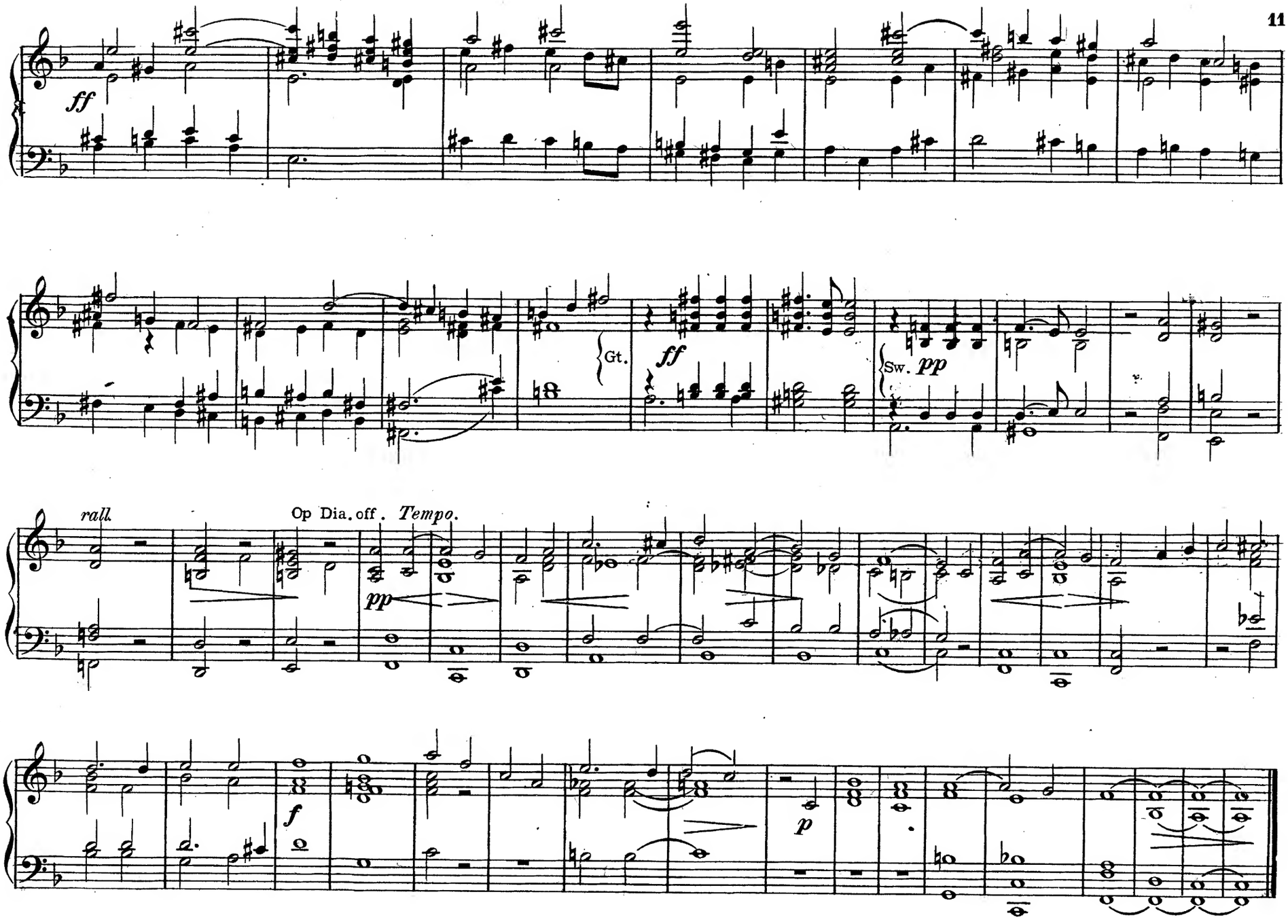


# PRELUDE.

Gt. Op. Dia.
Sw. Soft. 8ft. and Flute.
Ped. Bourdon.

A. H. MANN.



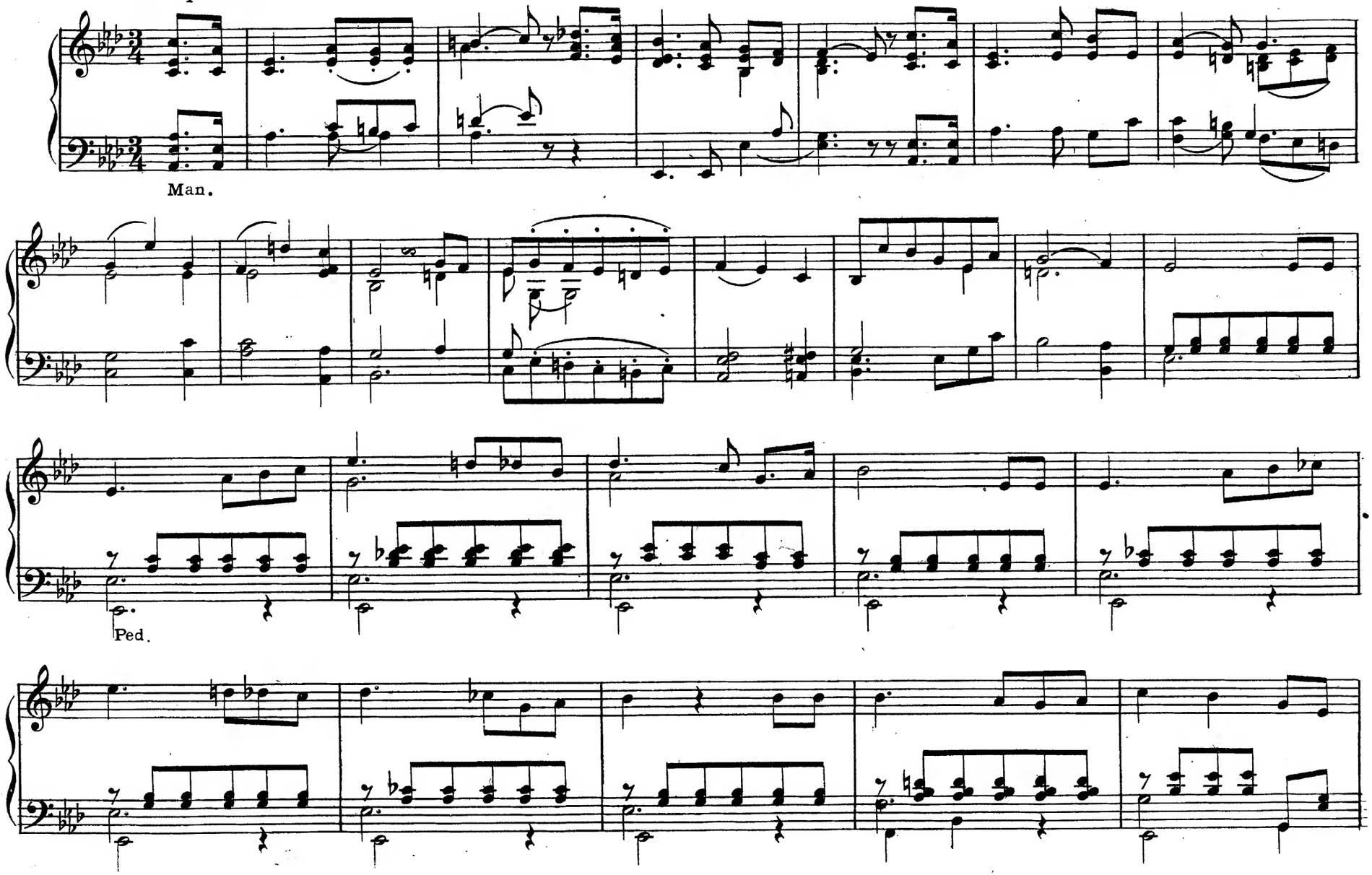

ff
Gt.
ff
Sw. pp
rall.
Op Dia. off.
Tempo.
pp
f
p

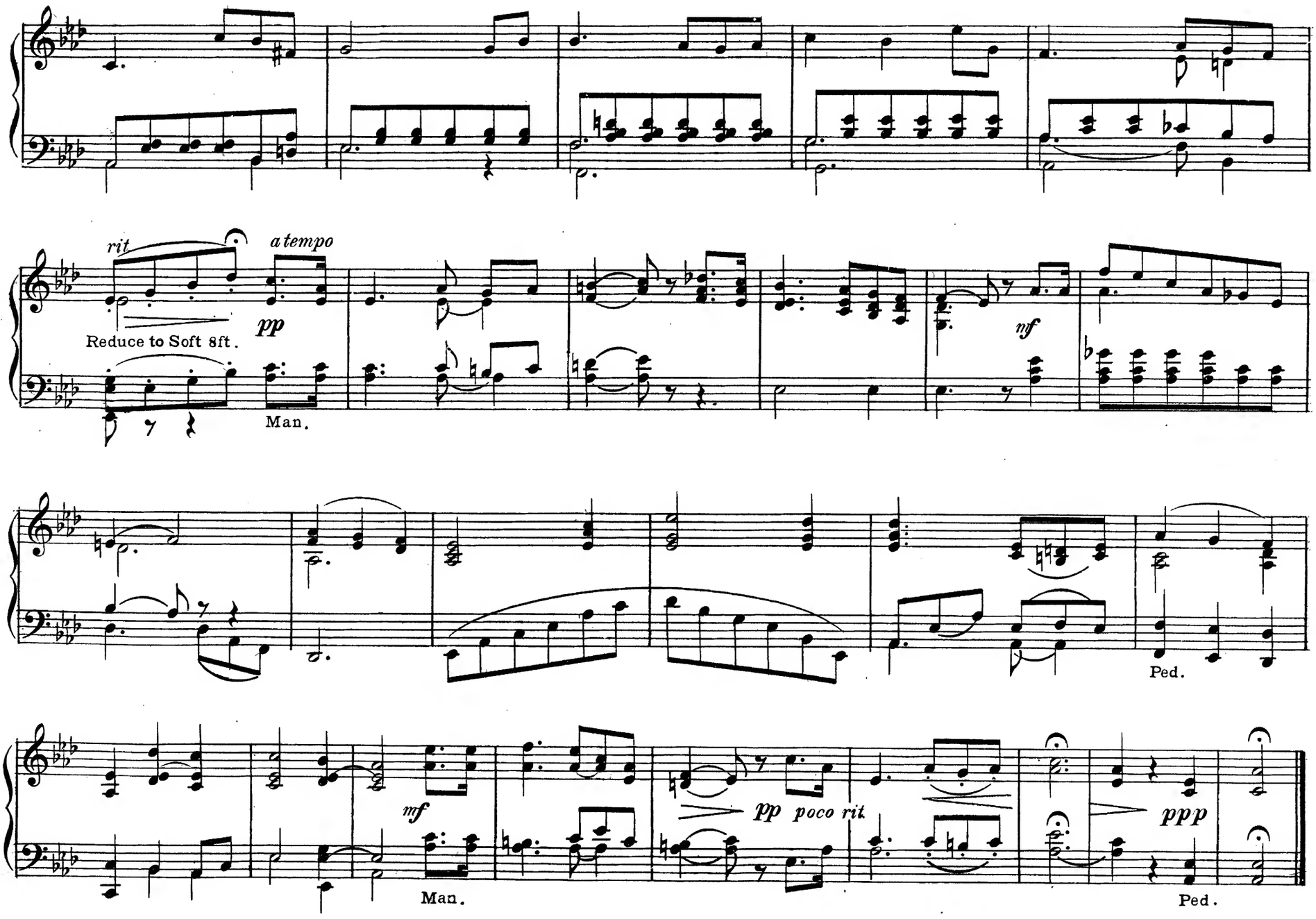
# OFFERTORY.

Full Swell closed.
Ped. Bourdon.

FR. ABT.

Con espressione.



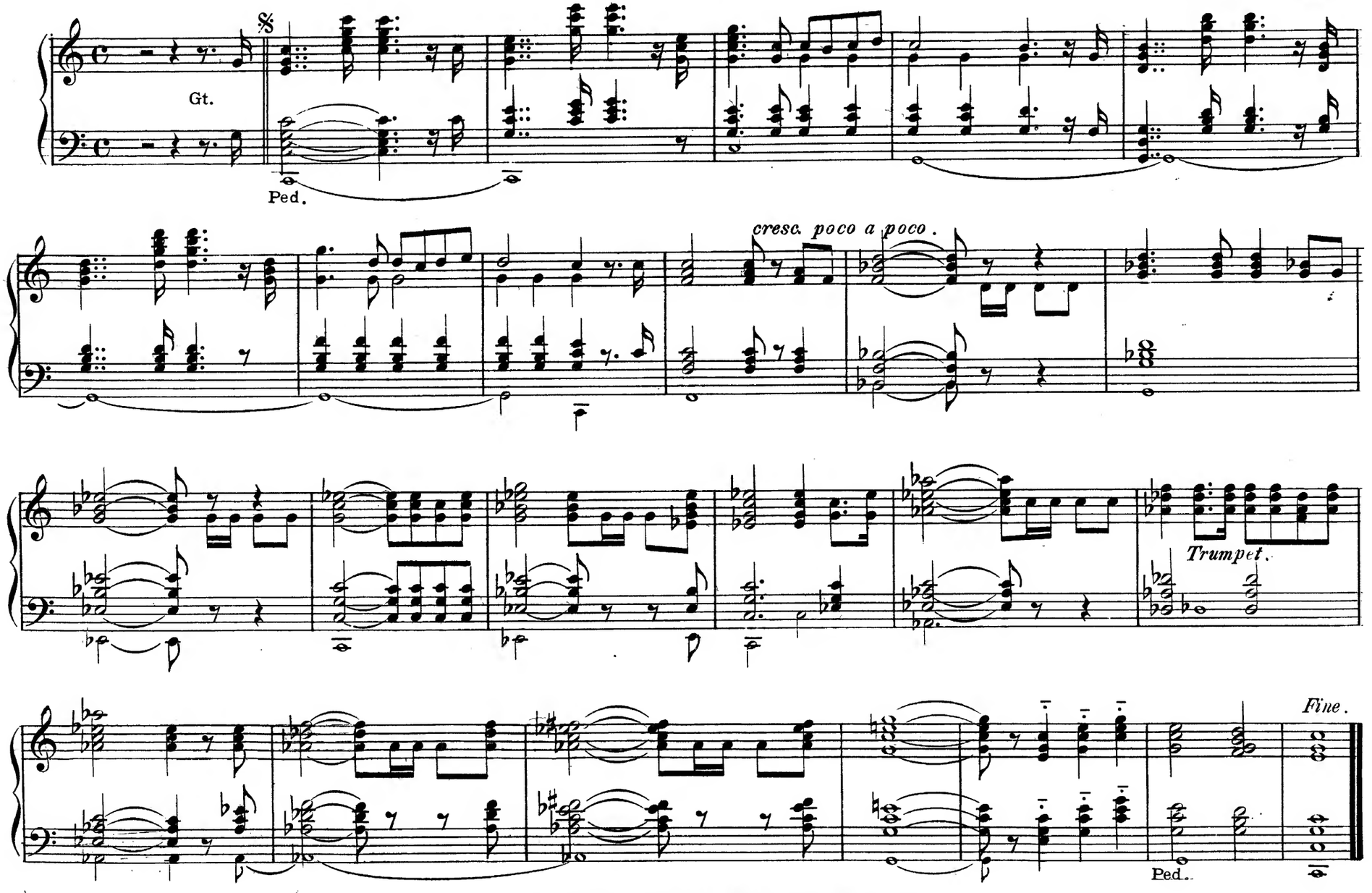

rit
a tempo
pp
Reduce to Soft 8ft.
Man.
nf
Ped.
mf
Man.
pp poco rit.
ppp
Ped.

# UNFOLD, YE PORTALS.

## [Easter Postlude. From "The Redemption."]

Full Organ, all couplers.

CH. GOUNOD.
Arr. by E. L. Ashford.

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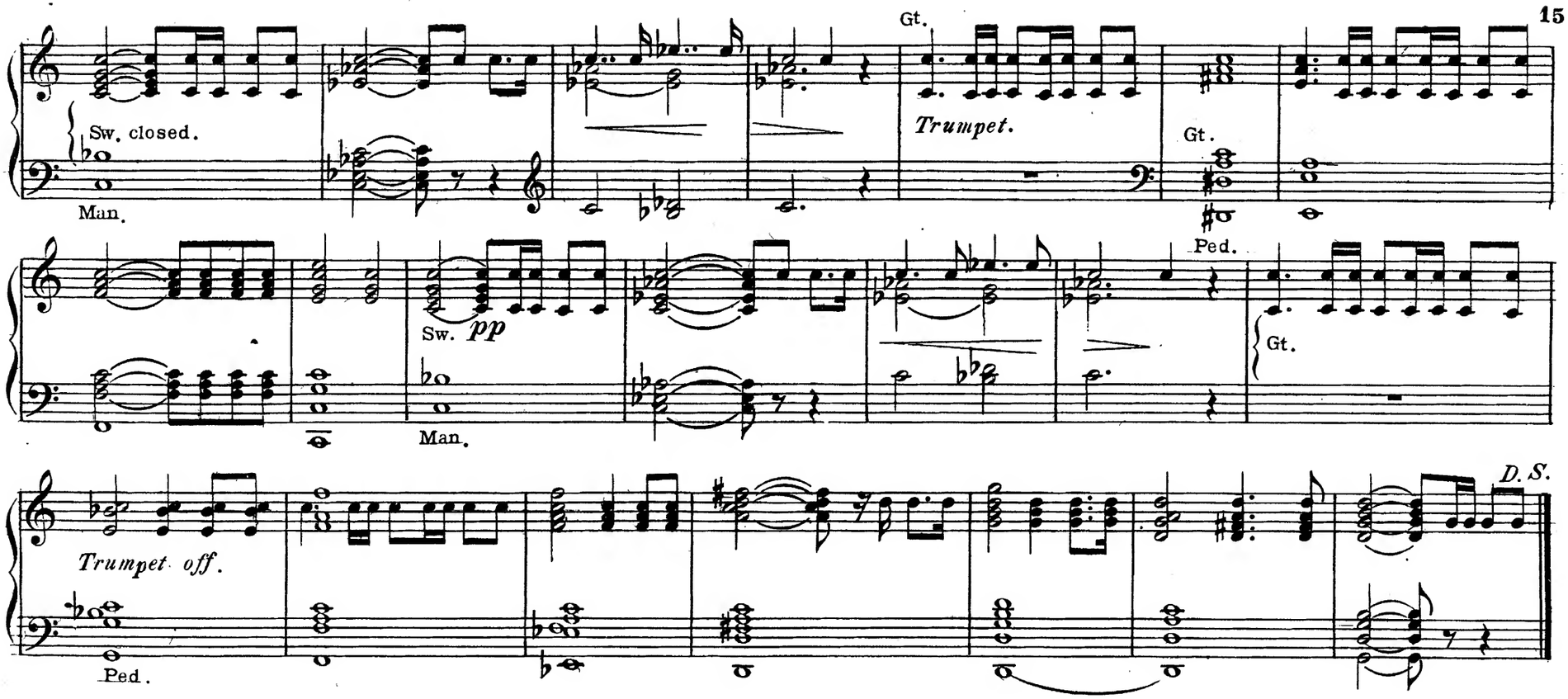
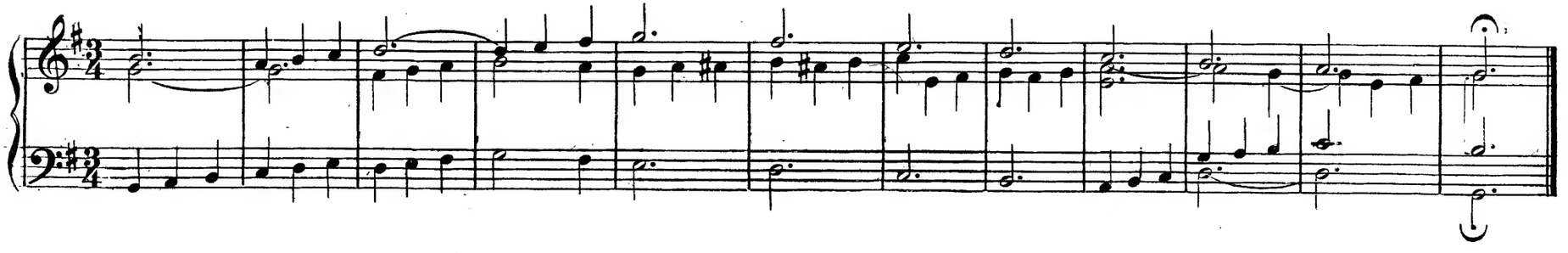



# PRELUDE.

Gt. Diapasons.

AUGUST REINHARD.

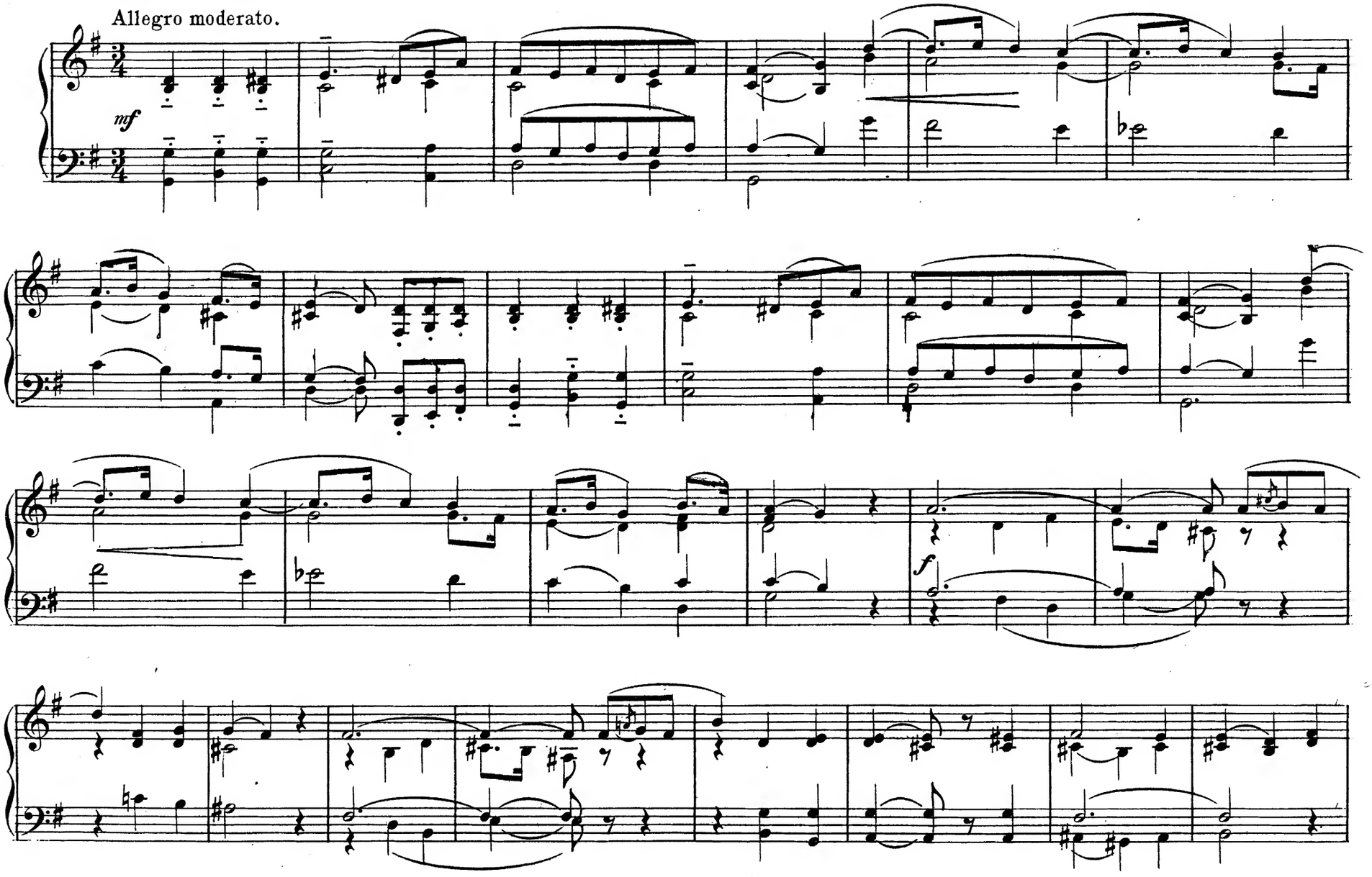


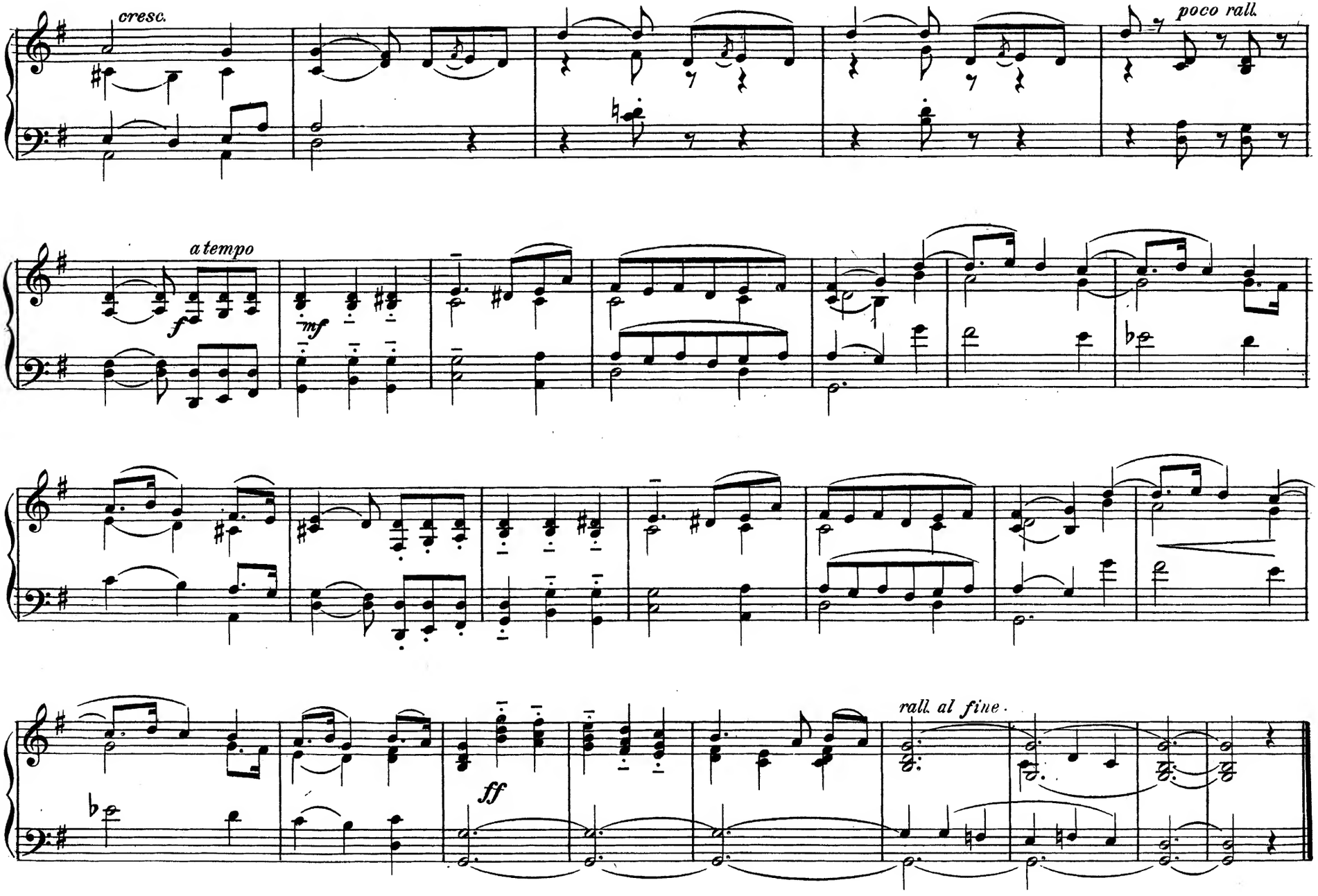
# POSTLUDE.

ARTHUR W. MARCHANT.

Gt. Open Diapasons.
Sw. Soft 8′ and 4′ coup to Gt.
Ped. Bourdon coup, to Sw.

Allegro moderato.

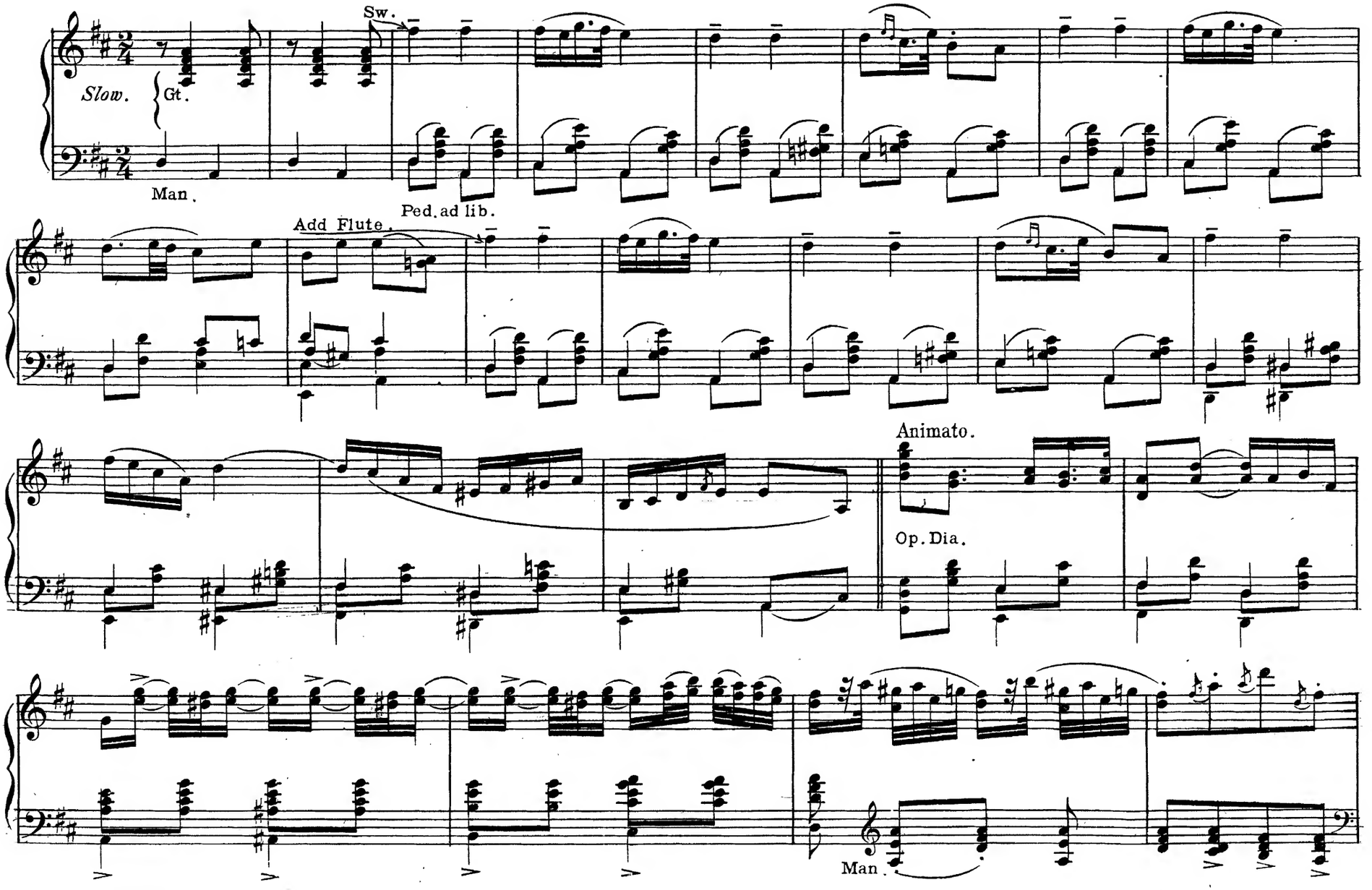


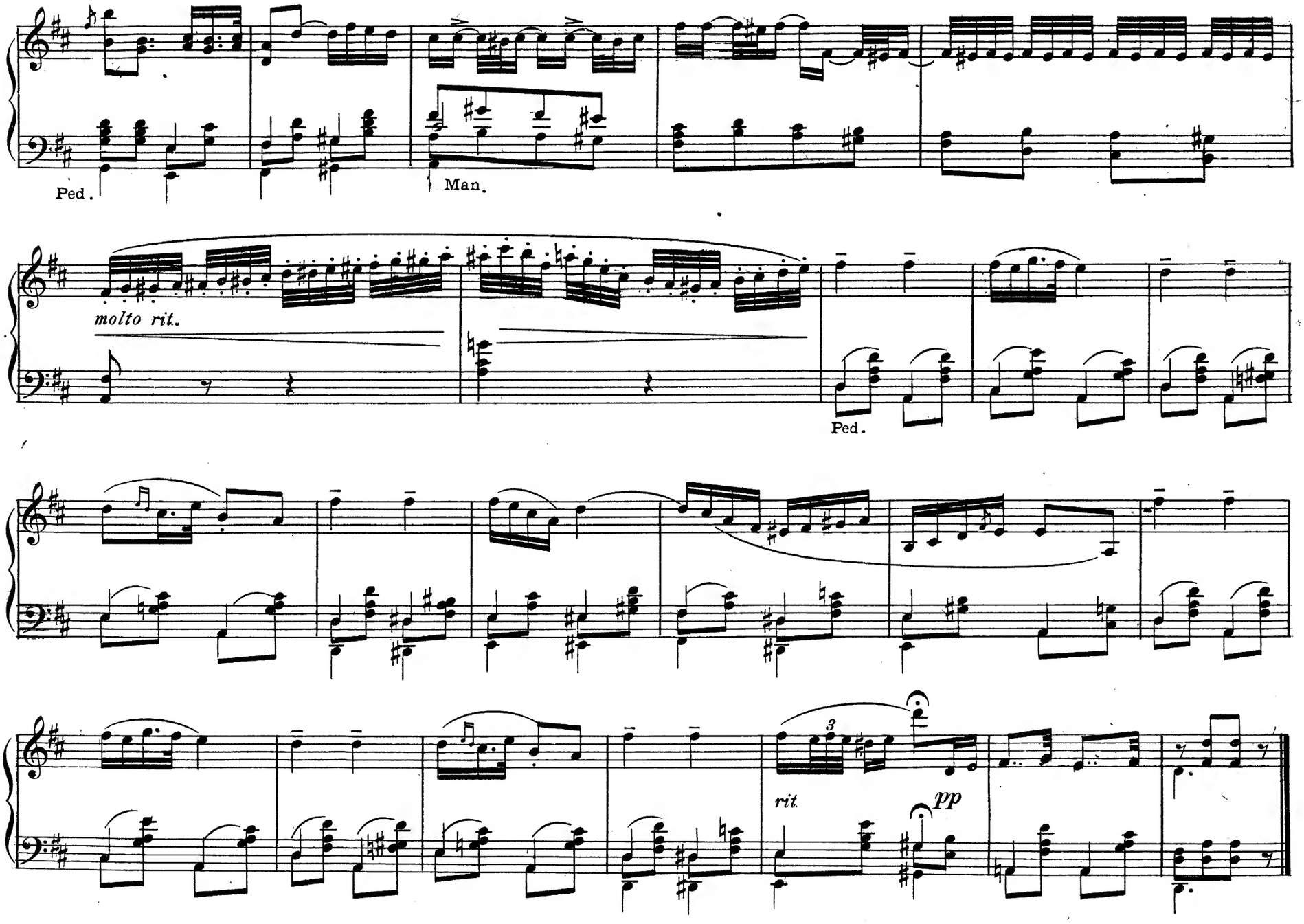

cresc.
poco rall.
a tempo
f
mf
ff
rall. al fine

Gt. Dul.
Sw. Oboe.
Ped. Bourdon.

# SERENATA.

M. MOSZKOWSKI.

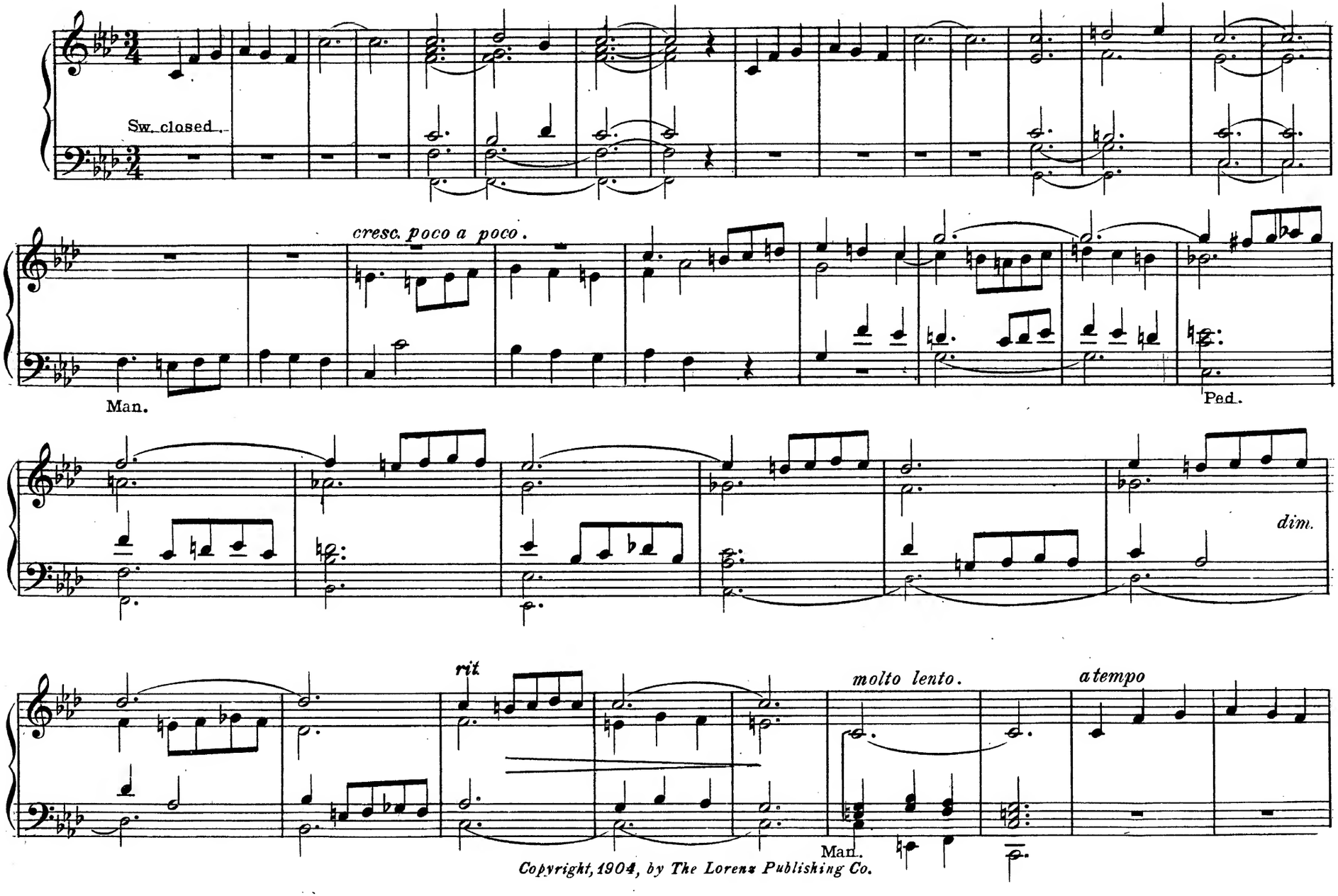



Ped.
Man.
molto rit.
Ped.
rit.
pp

# ANDANTE IN F MINOR.

Sw. Full, without reeds.
Ped. Bourdon.

E. L. ASHFORD.

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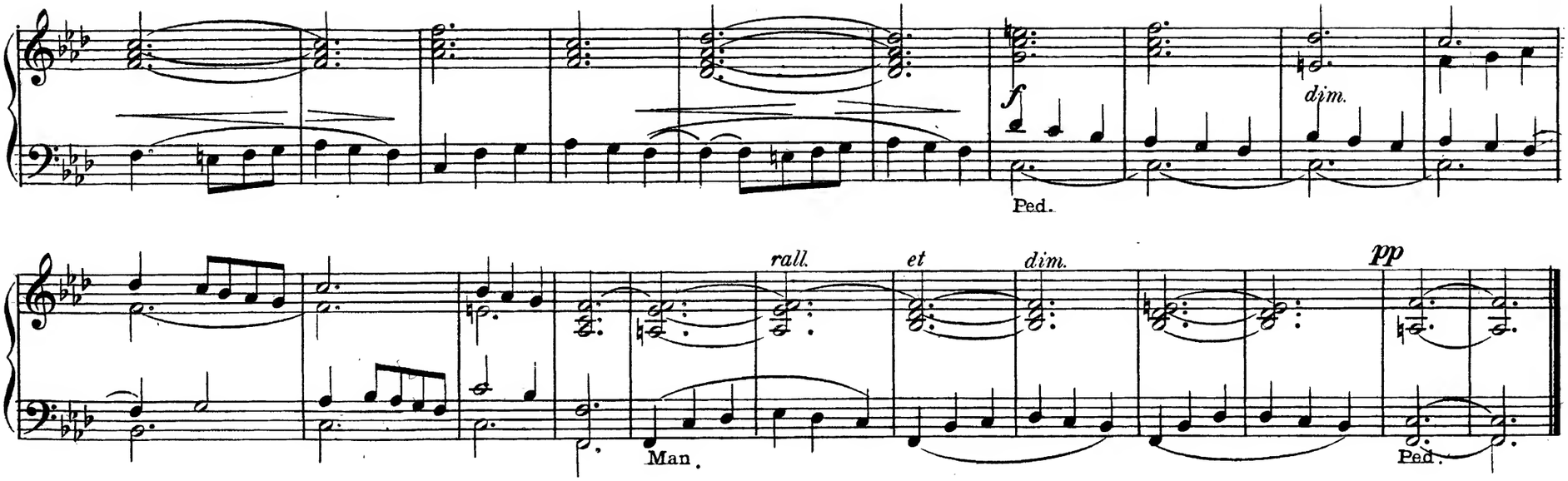
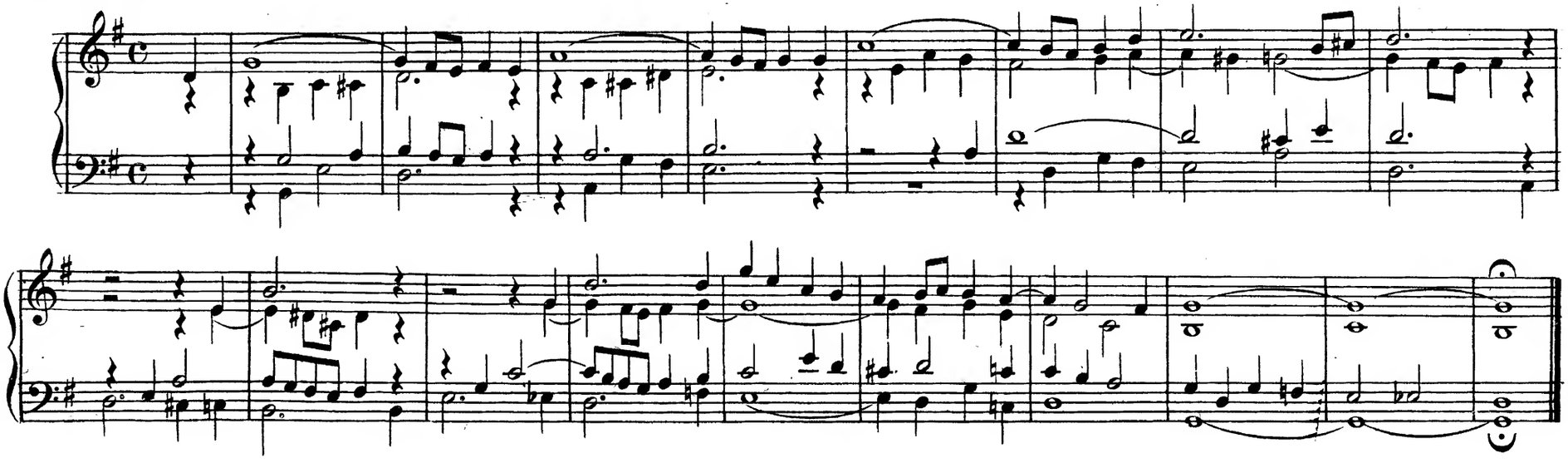



# CON CALMA.

AUGUST REINHARD.

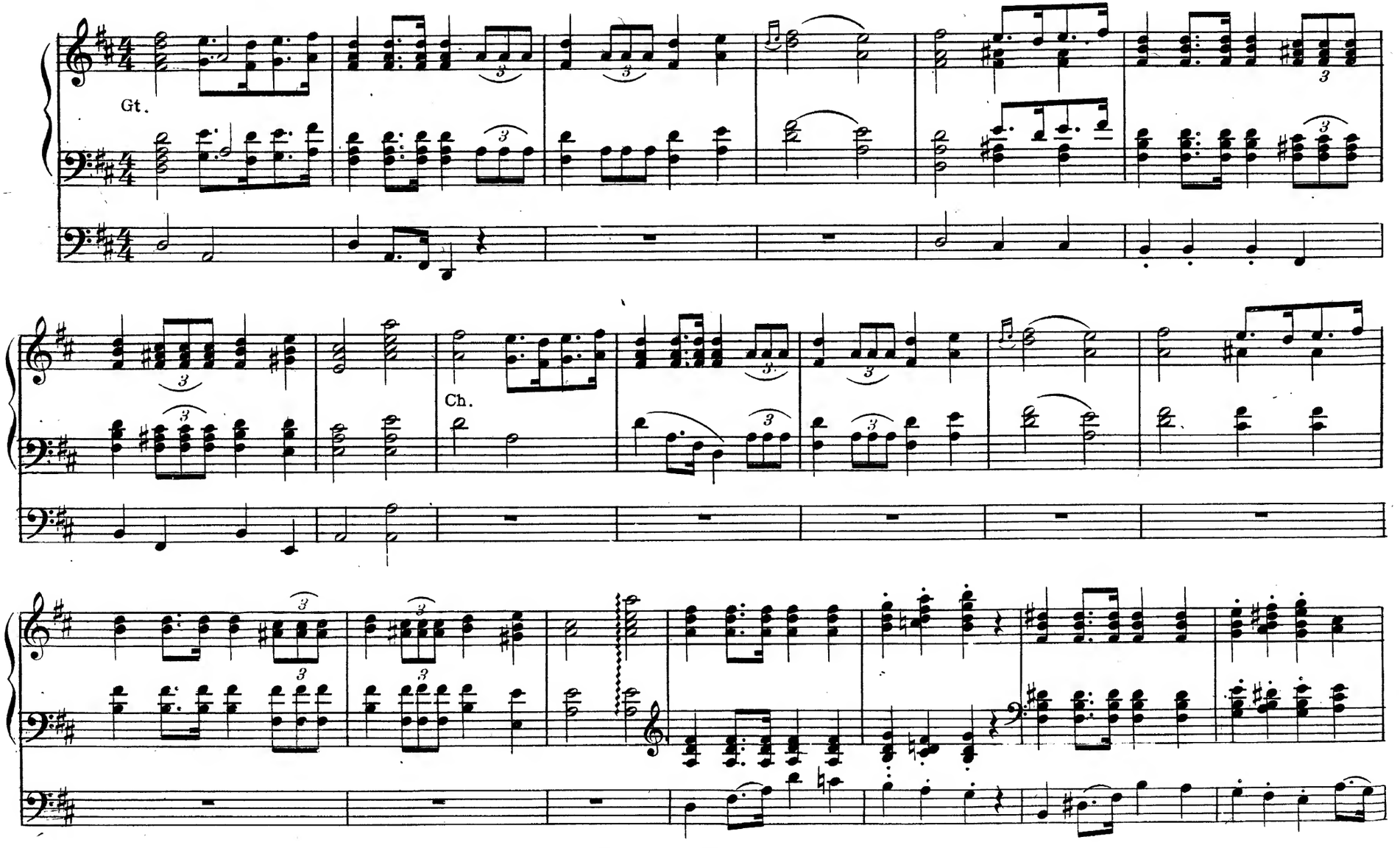
Great Diapasons.



Gt. Full without Mixtures.
Sw. Full closed.
Ch. 8′ and 4′.
Ped. 16′ and 8′ coup to Gt.

# MARCH IN D.

HIMMEL.
Transcribed by A. G. Colborn.

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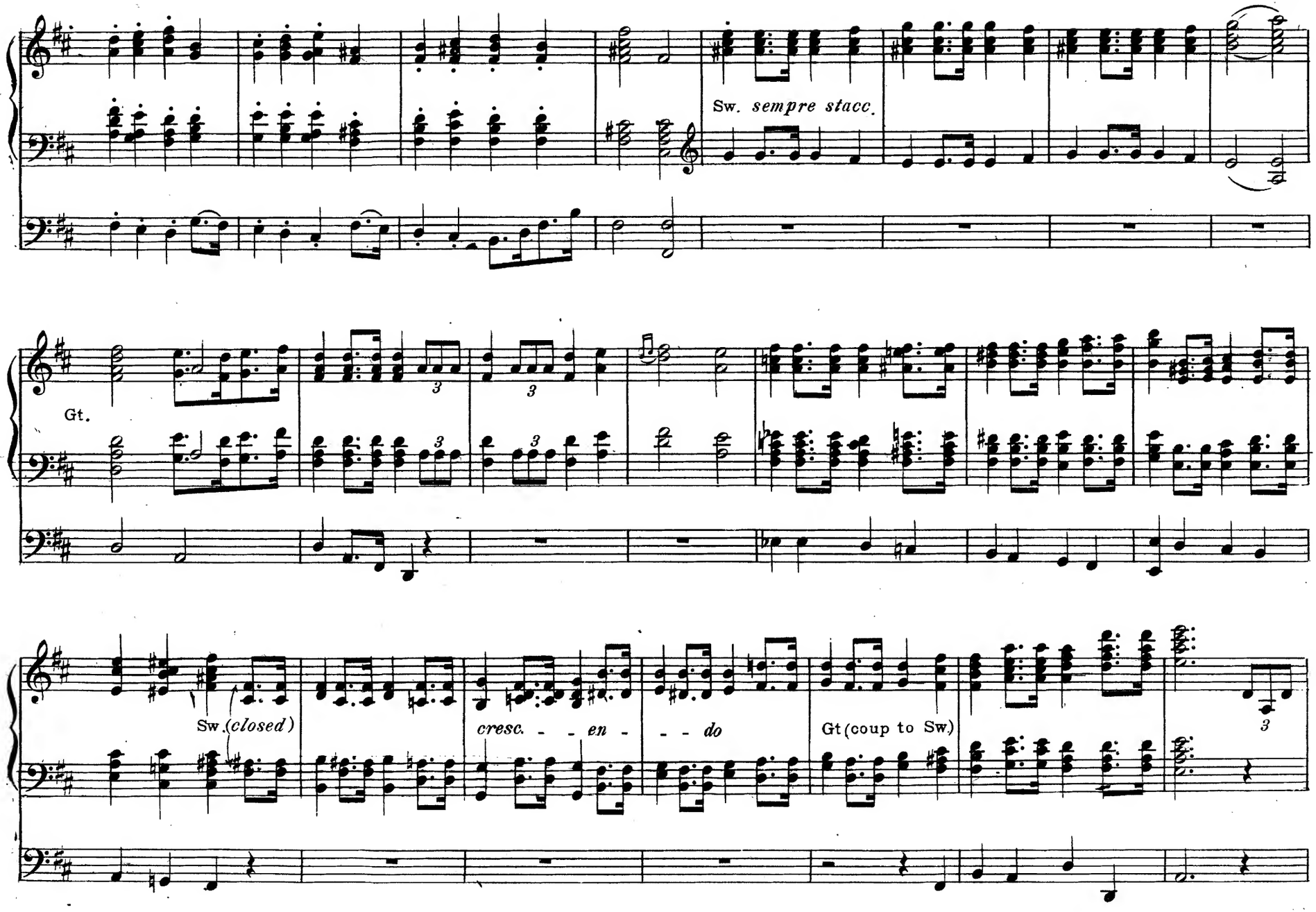
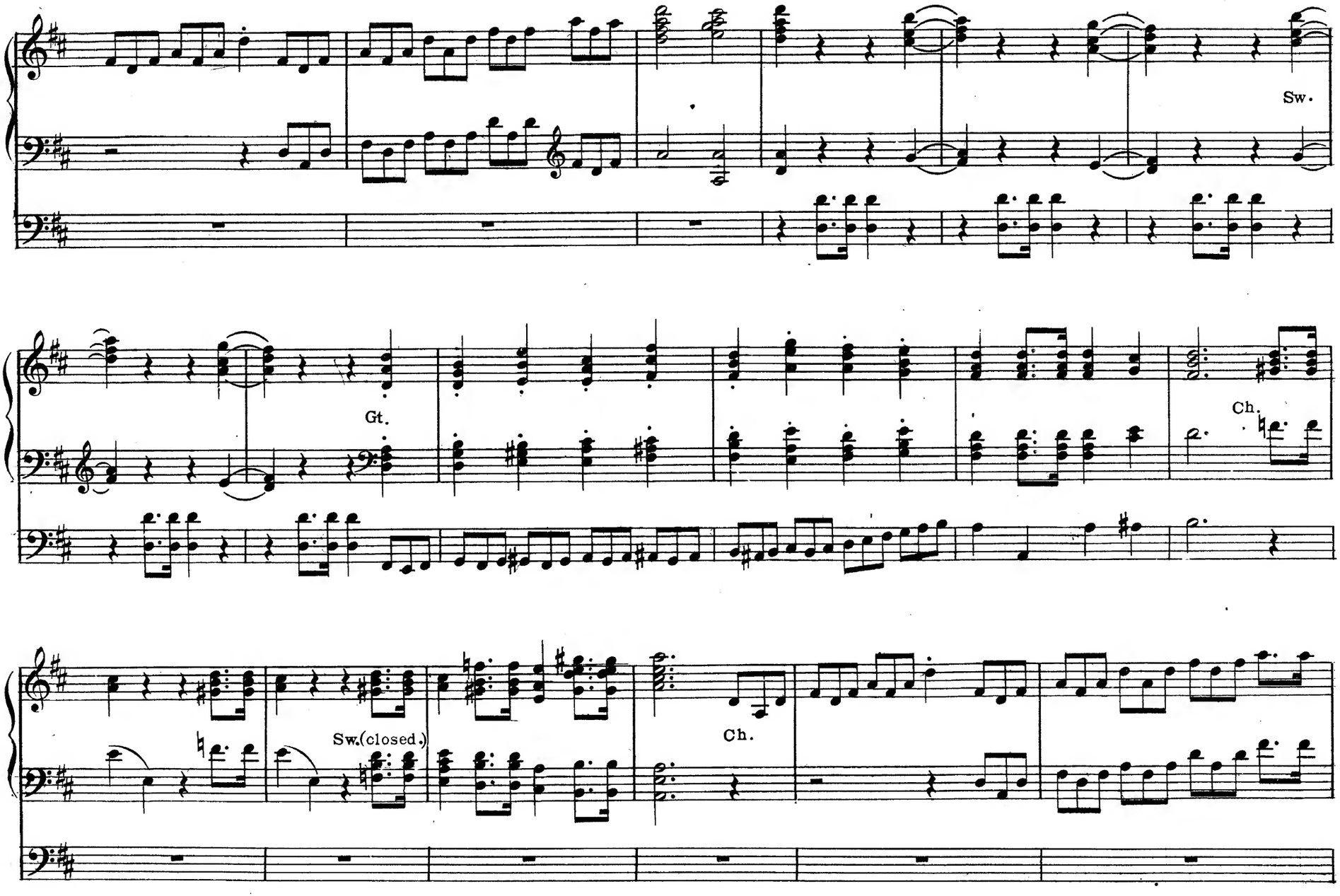
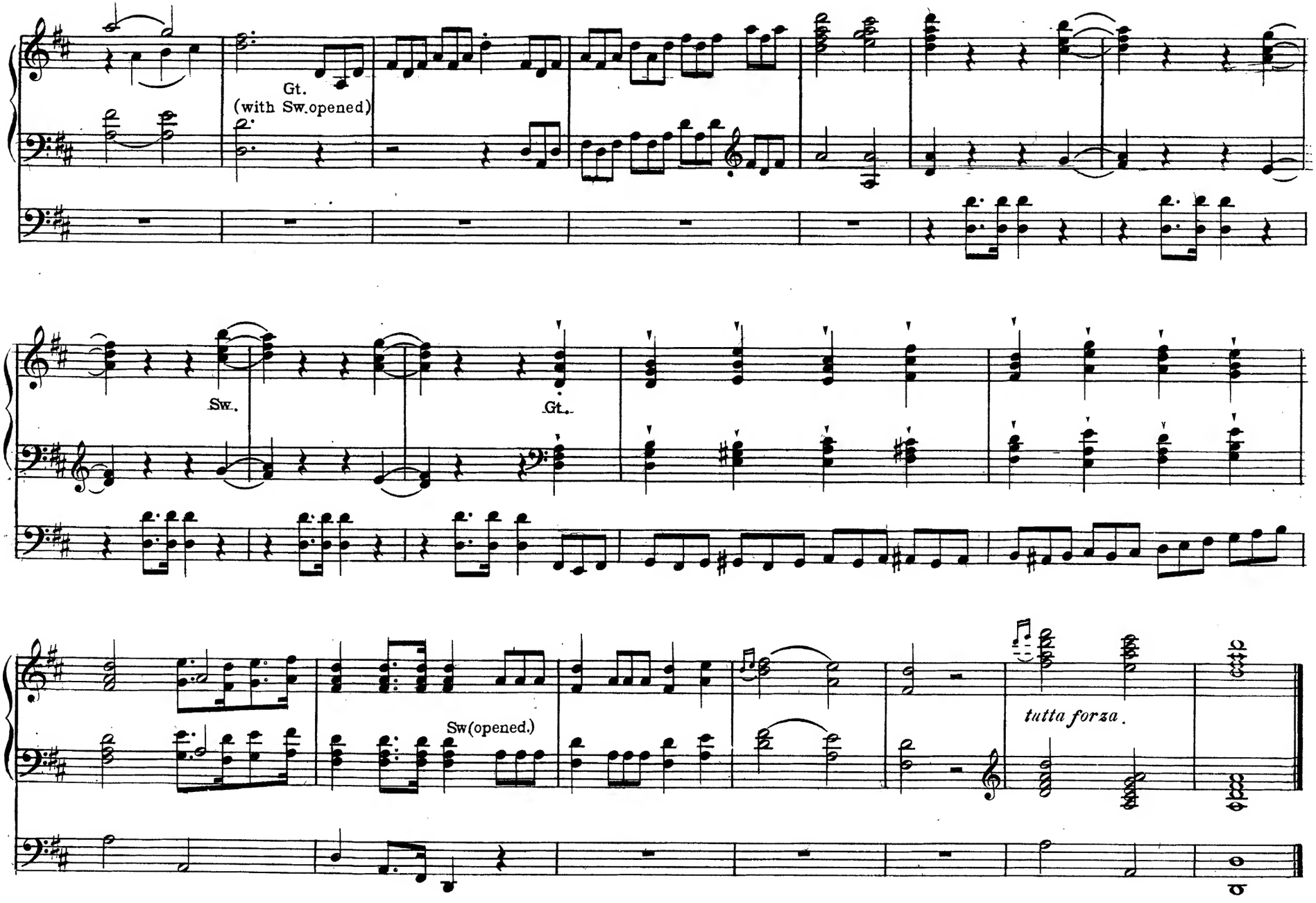

Sw. sempre stacc.
Gt.
Sw. (closed)
cresc. - - en - - do
Gt (coup to Sw.)


Sw.
Gt.
Ch.
Sw.(closed.)
Ch.


Gt.
(with Sw.opened)
Sw.
Gt.
Sw(opened.)
tutta forza.

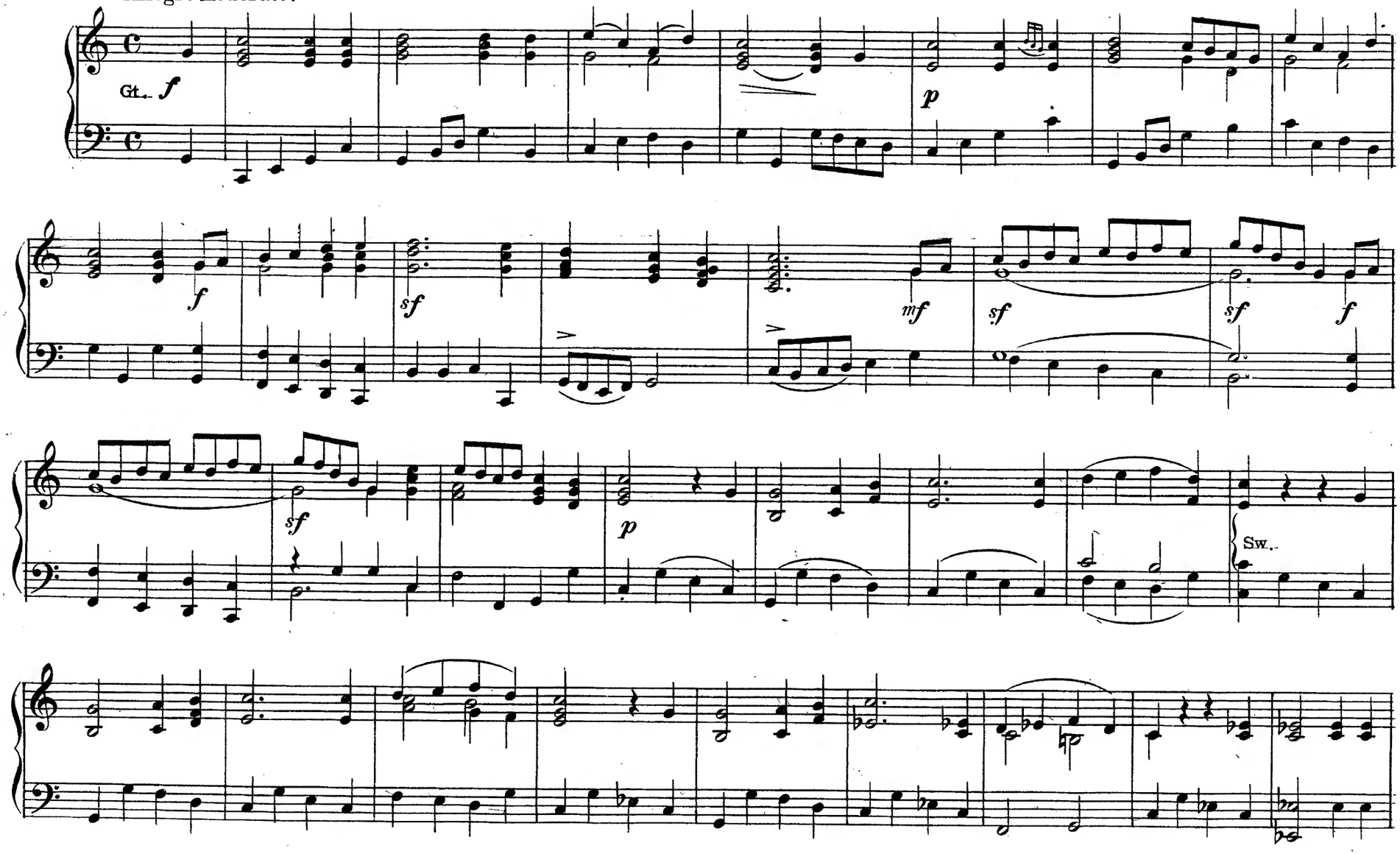
# THE HEAVENS ARE TELLING.

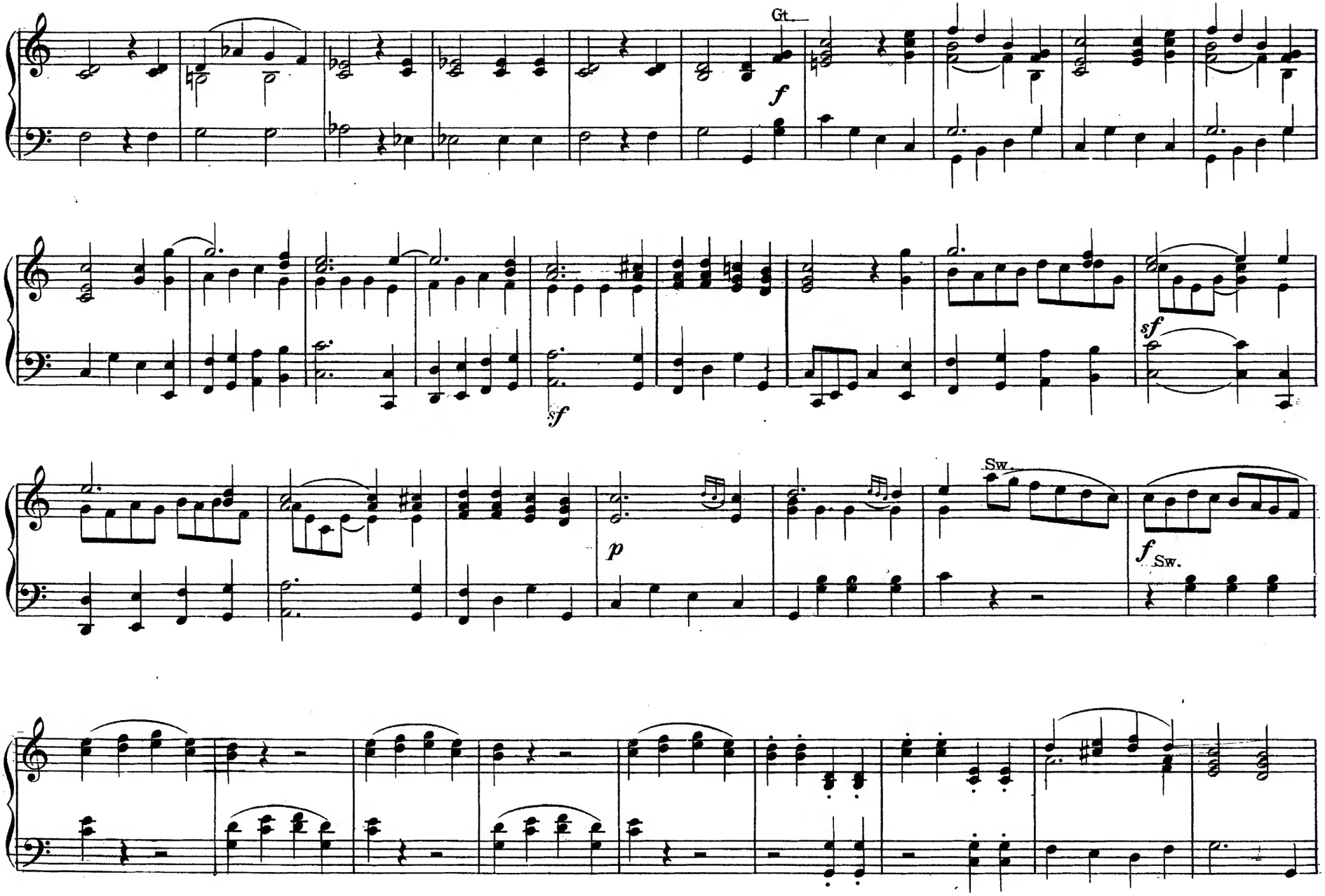
**From The Creation.**

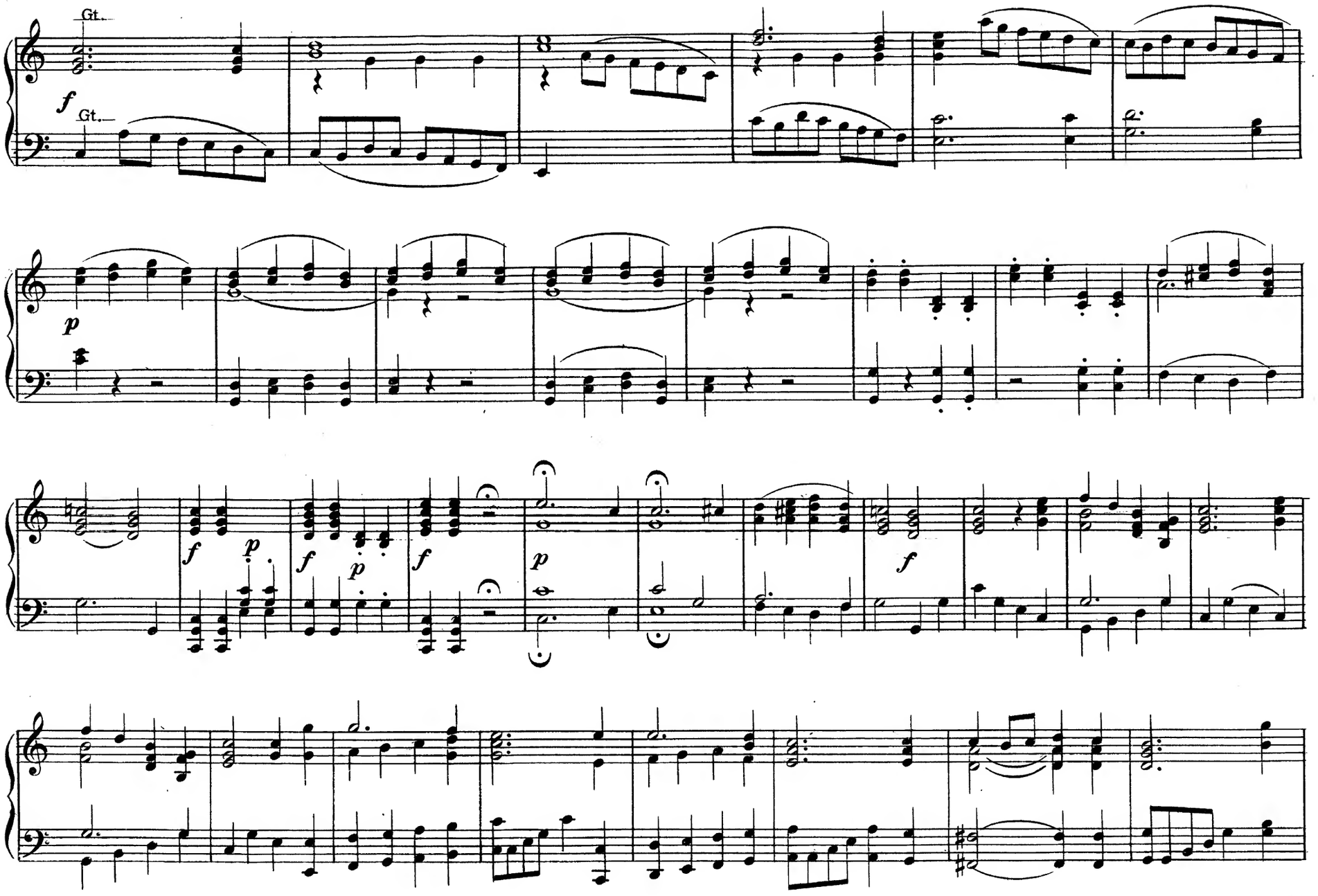
JOS. HAYDN.

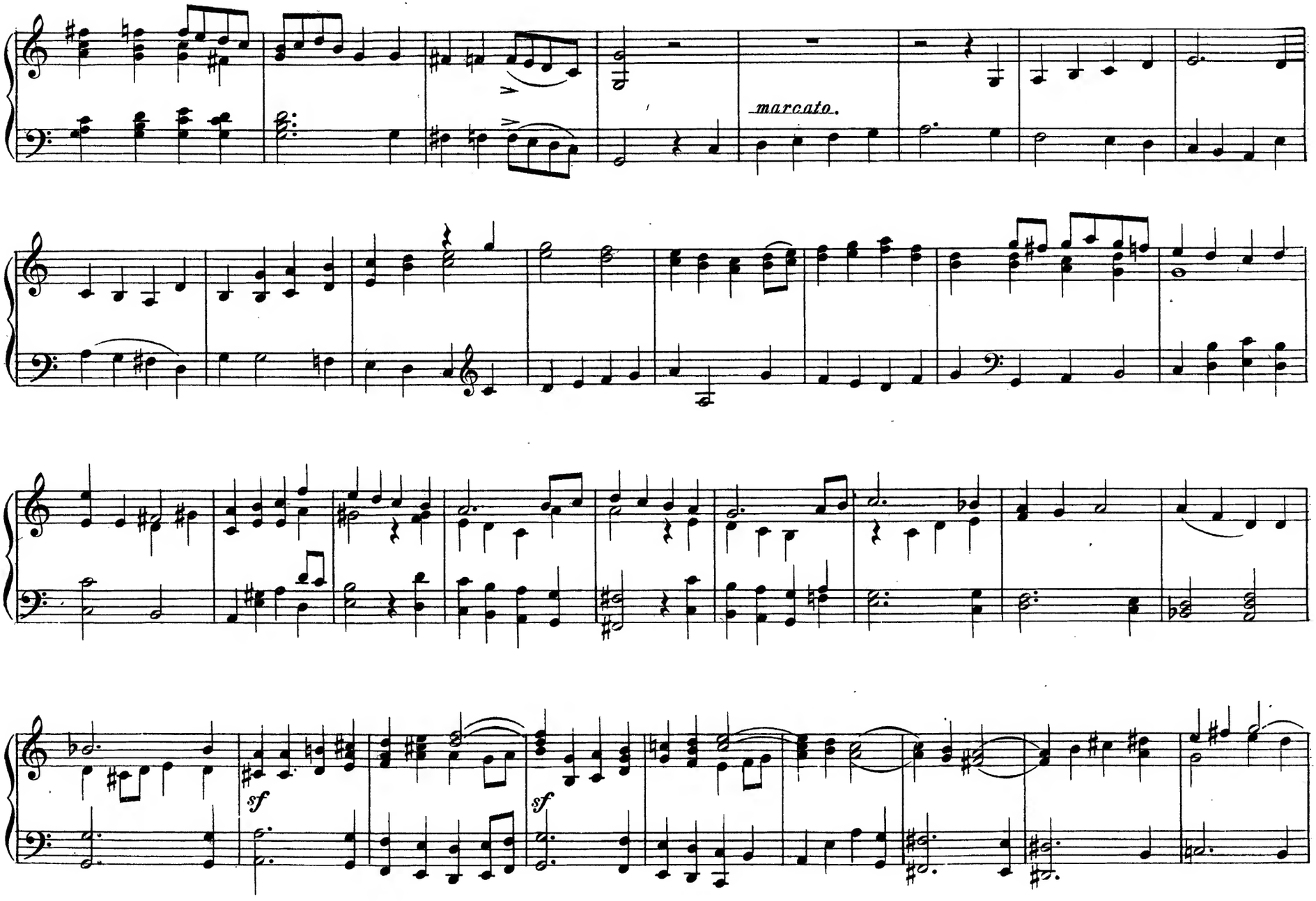
Gt. Full.
Sw. Full coupled to Gt.
Ped. Op. Dia.
Sw. to Ped.

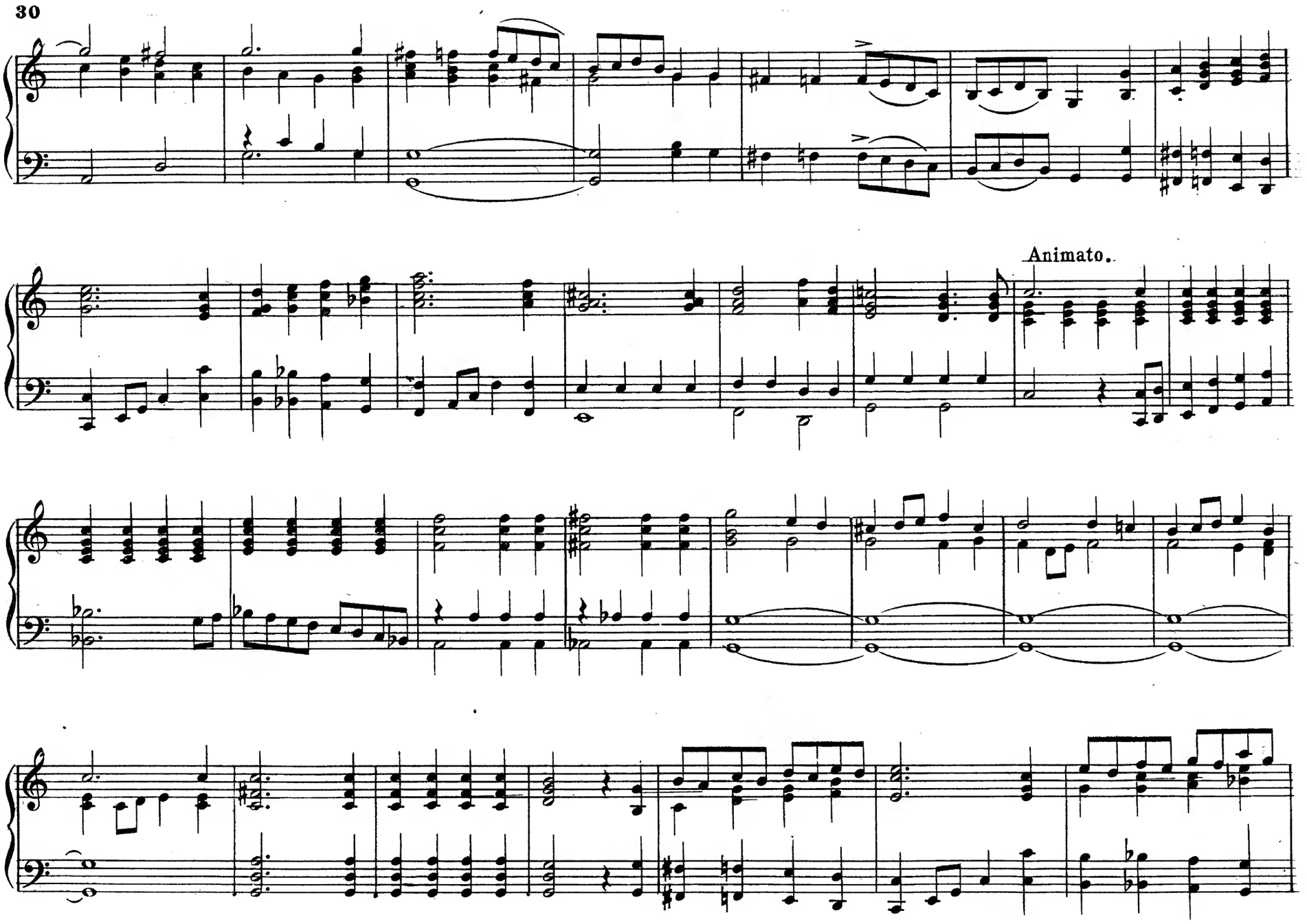
Allegro moderato.

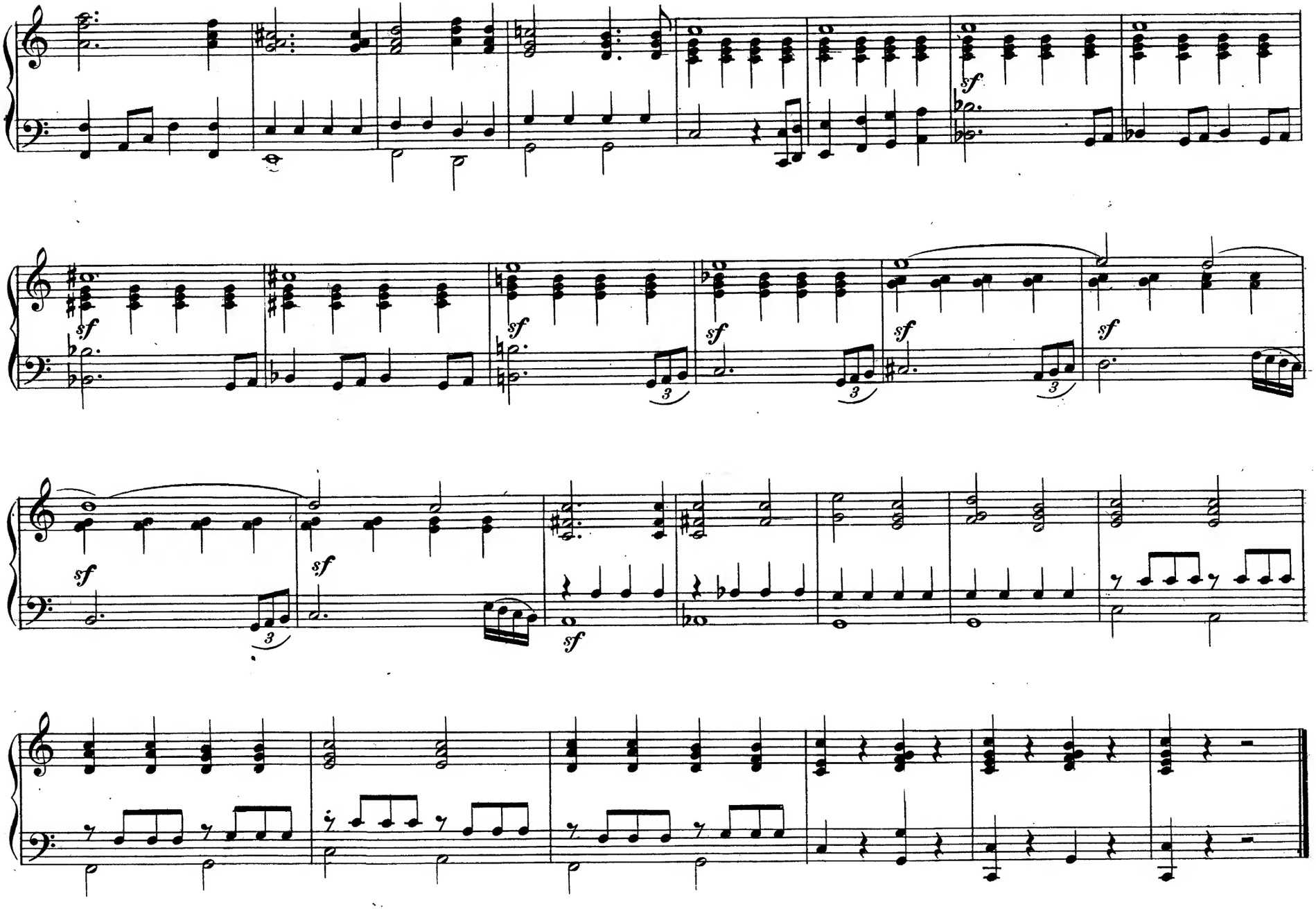



Gt.
f
sf
sf
p
Sw.
f Sw.


Gt.
f
Gt.
p
f
p
f
p
f
p
f


marcato.
sf
sf


Animato.

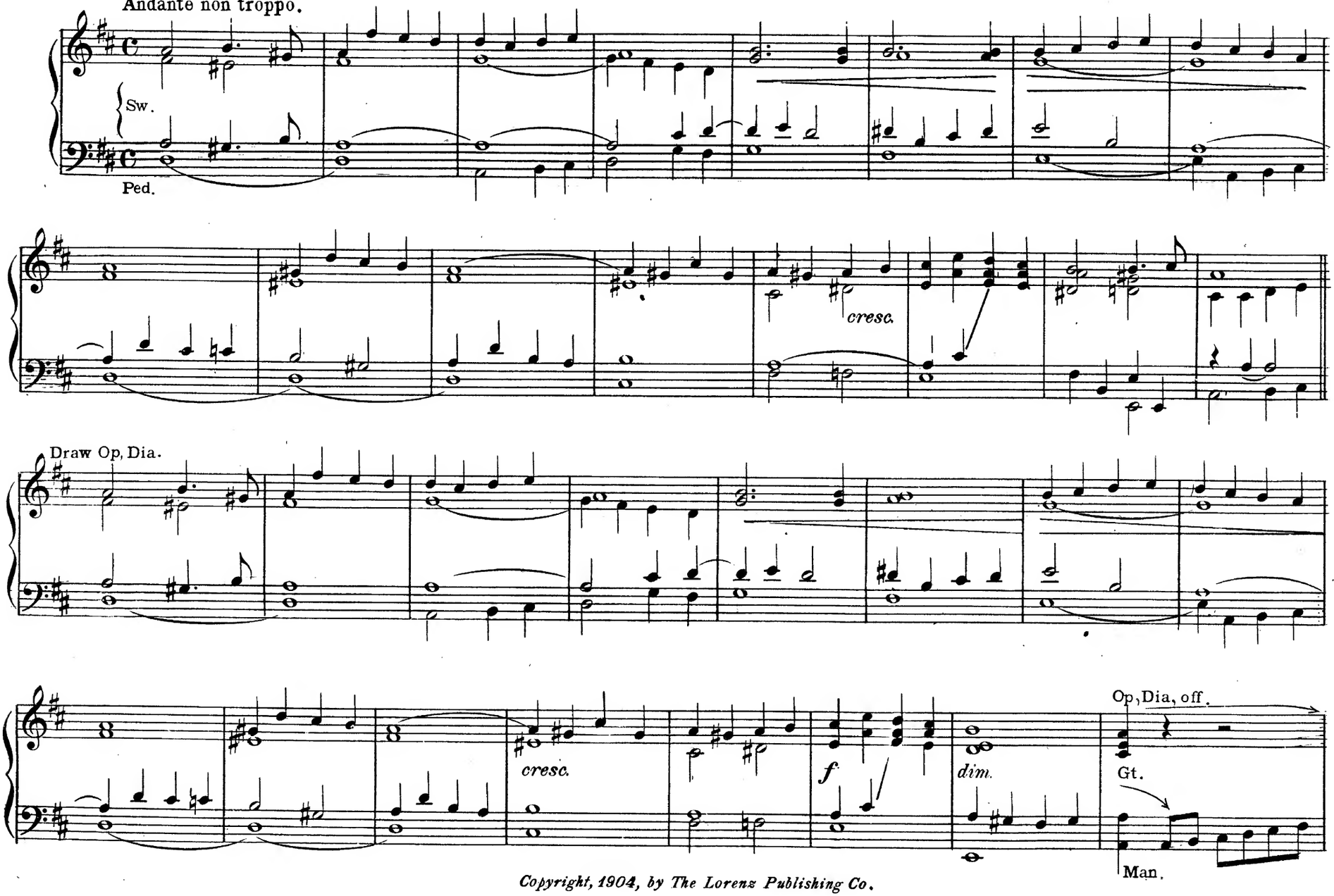

sf
sf
sf
sf
sf
sf
sf
sf
sf
3
3
3
3

Gt. Melodia.
Sw. Soft 8ft and flute.
Ped. Bourdon.

# MEDITATION.

E. L. ASHFORD.

Andante non troppo.

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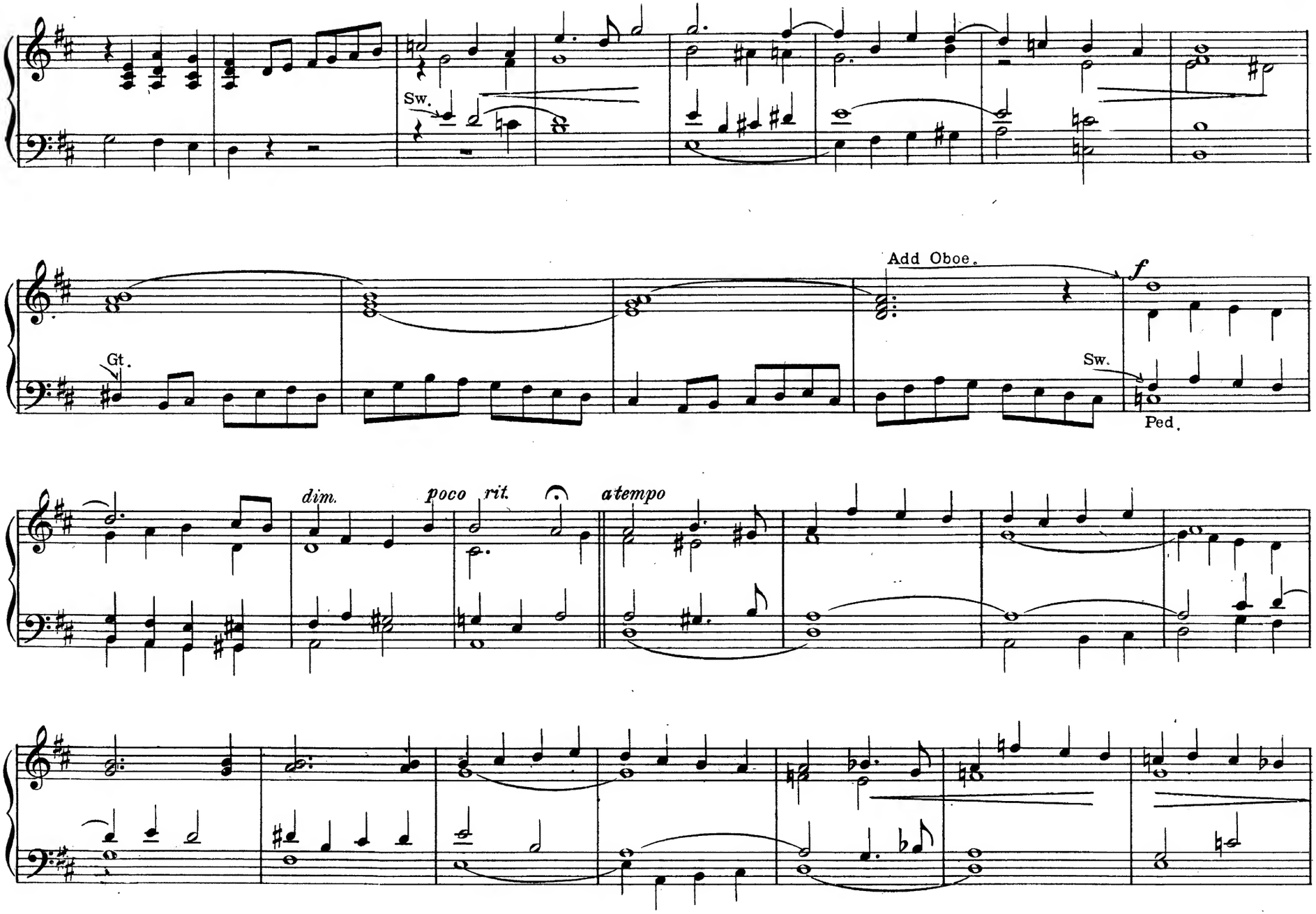
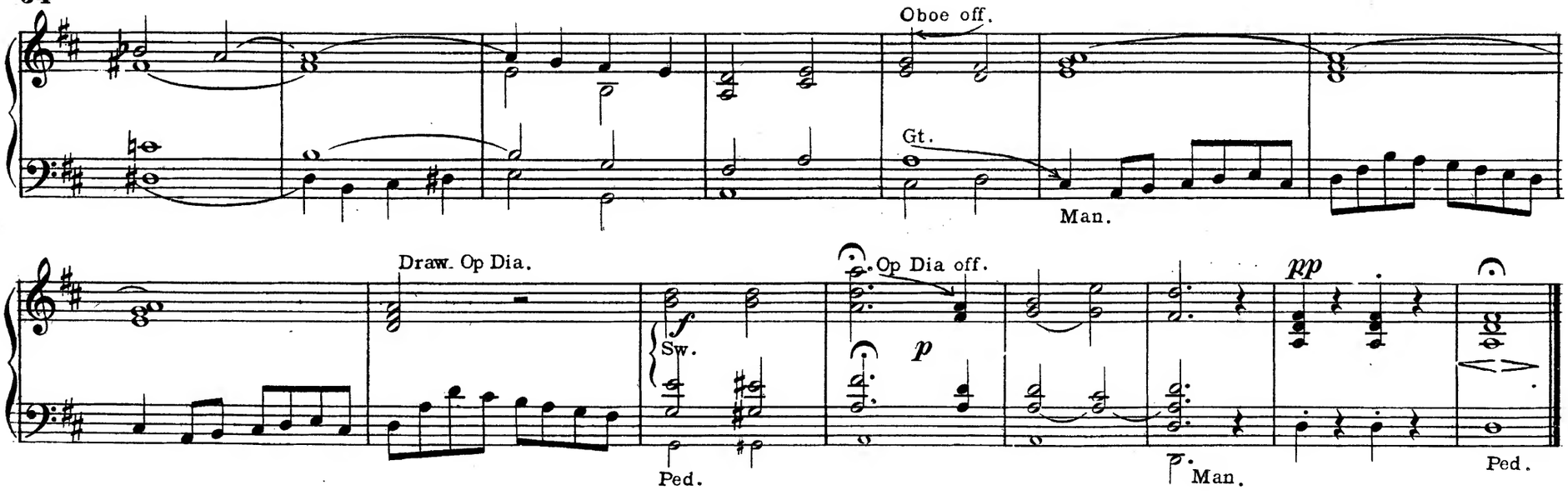
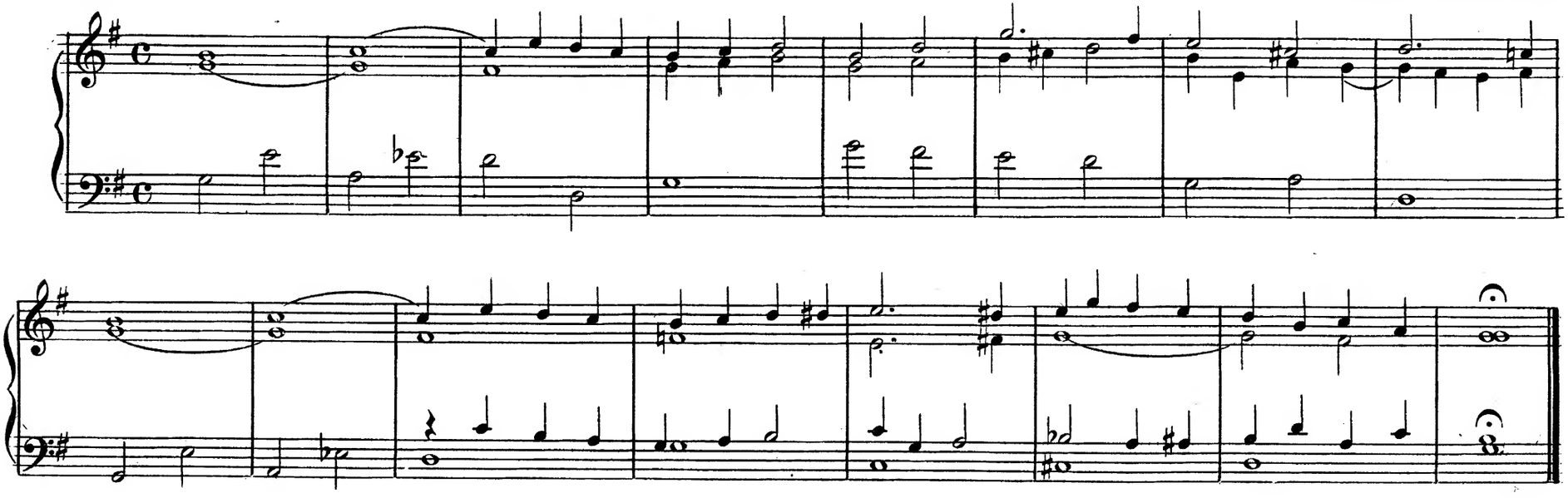

Sw.
Add Oboe.
f
Gt.
Sw.
Ped.
dim.
poco rit.
atempo




# PRELUDE.

Gt. Dul.

AUGUST REINHARD.



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**Evening Hymn.**
**From Greenland's Icy Mountains.**
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**I'm a Pilgrim.**
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**Joy to the World. (Christmas.)**
**Just as I Am.**
**Lead, Kindly Light. (Funeral.)**
**Lenox.**
**Lord, Dismiss Us.**
**My Faith Looks up to Thee.**
**Nearer, My God, to Thee.**
**Nun Danket Alle Gott.**
**Oh, Come, All Ye Faithful. (Christmas.)**
**Onward, Christian Soldiers.**
**Pass Me not.**
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